An investigation of the relationship between life musical experiences and primary teachers' confidence to teach music

Thesis

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Content

Chapter headings in song references reflect the possible broad experiences of musical genres experienced by primary teachers, their own preferences and familiarity. These headings represent only some of the variety of music, which may well be chosen by generalist teachers if they used their own musical experiential knowledge to teach music

Appendices

Abstract

This study examines why so many generalist primary teachers lack confidence in teaching music, what contributes to this lack of confidence in some, and what creates confidence in others. Current thinking on musical identities, musical knowledge, learning and teaching is examined, and through the use of recorded semi-structured interviews, the life-musical experiences of a group of fifteen primary teachers are documented and categorised initially in a negative to positive range. Singing is remembered by all the interviewees as the most positive experience, and it is also the most confident area of their current music teaching. Negative remarks about performance, some of which caused humiliation, are revealed to be highly influential in forming a poor musical identity. Little or no memory of ITE curriculum music is common, with few participants observing music teaching or lesson planning before qualifying. Some had only vague memories of school music, or a recollection of selective teaching for those who were 'musical'. Through dialogue with the interviewees, memories were discussed and maps created as diagrammatic interpretations of the interview transcript. These transcript maps strengthen the fragility of the narrative interview, being objects of knowledge, and interactive tools with which participants and researcher work to ensure participants concerns are explicated and represented. The interview data was analysed using a thematic approach, finding key issues and slicing through the emerging themes. It appears that musical experiences contribute to the level of music teaching confidence of these teachers. Positive experiences, especially in singing continue to enhance confidence in its teaching. Negative experiences appear to override positive experiences, are long-lasting and severely reduce teaching confidence.

1. 'Ask Me Why' *(The Beatles: Lennon and McCartney)*

Rationale

1.1 The research stimulus

Although I have had a love of music and enjoyed singing from an early age, I used to find teaching primary curriculum music a real worry. I knew I lacked the theoretical knowledge to teach it 'correctly', but working on the basis that something was better than nothing and this being before the days of the National Curriculum, I decided to teach within my comfort zone which initially involved just singing. The children asked for recorder lessons and having last played it as a ten-year old, I agreed. Keeping a few steps ahead of the children, I learnt much of the theory as I taught, eventually introducing them to the whole range of recorders. With my confidence in singing and my small knowledge of the recorder I realised that I could cover a broad curriculum, initially needing to work with familiar tunes, due to my poor sight-reading. As my musical knowledge and confidence grew with some successful performances, I began to experiment and write small parts for different recorders, simple strings and percussion. This work lead to an invitation to a year's part-time music course in Cambridge, which I found out later was in preparation for the new National Curriculum. The course highlighted other options for my music teaching but also showed my current practice to be covering many of the requirements. We were asked to disseminate through 'twilight' sessions for many months after the course, which gave me experience of working with other teachers by presenting in-service sessions. With this experience and more music development in my own school, I began lecturing in curriculum music on B.Ed. and P.G.C.E courses. It quickly became obvious that a majority of trainees were struggling, not only with music as a subject, but also with understanding the language of the National Curriculum requirements. Although most would sing with the

children, they would not sing in front of their friends or colleagues, because they felt they were not good enough to do so. In their course feedback, a majority stated that the course had made them aware of their lack of basic musical knowledge. They would have preferred a longer course which would give them time to learn for their own understanding; they realised they needed to learn *about* music before they could learn how to teach it. The same problem came to light when working with experienced teachers who still lacked musical confidence, despite in-service courses and help from skilled colleagues. They felt their musical knowledge of notation and musical language of the National Curriculum was 'deficient'. Having been considered to be competent to teach in all primary curriculum subjects when they qualified, it is a real concern that they were thought to have the necessary understanding to teach music, when they plainly felt they did not.

> *If teachers' own knowledge of subject matter is insecure, then they will have difficulties teaching it to others..... it is readily apparent in primary education, when a teacher with a strong background in certain fields may be required on a regular basis to teach other subjects in which the foundations are less secure.* (Wragg 1997, p. 53)

Nearly twenty years before Ted Wragg's observation, it was noted that the quality of primary music teaching was at best widely variable. The Department of Education and Science's HMI survey (1978) found,

> *'In general, class work levels of achievement were considerably more modest and although children generally appeared to enjoy their music making, the quality of work inevitably reflected the teacher's competence as a musician'.* (p.68)

Little seems to have changed as we move into the twenty-first century, with current evidence from the QCA's 2004/5 Annual Report on Curriculum and Assessment, indicating that:

> *Overall, music is cited in the MCA survey as the most difficult foundation subject to cover at key stages 1 and 2. Teacher focus groups believe that confidence is a big issue in the primary phase – especially for the non-specialist teachers...teacher confidence is needed ...and there is a need for initial teacher training and continuing professional development to address specific musical skills and musical vocabulary* (p.12).

Although the Initial Teacher Education (ITE) for B.Ed., and P.G.C.E students includes curriculum music in its programme, to a great extent students are expected to come into ITE ready prepared to teach music. In some cases these programmes assume a theoretical knowledge and experience of music, and concentrate on how to teach music, by giving lesson ideas. If the musical training of children was not by admission happening in schools (QCA, 2004/5), then some current trainees may not have had enough musical training or experience, and we have a 'Catch 22' situation. In 1994 Lawson et.al, recognised, 'There may be insufficient teachers in primary schools with the necessary confidence and expertise to fully implement the music programme' (p. 3), a warning of a problem which is now being enacted. I hope this study goes some way towards understanding this problem, and can make recommendations to rectify this continuing problem.

Some previous studies have focused mainly upon 'the arts' teaching in general by student-teachers (Green and Mitchell, 1998; Green et. al. 1998; Rolfe and Chedzoy, 1997), and the effect of school placements, attitudes, and the previous experiences of students in their

confidence to teach music (Hennessy, 2000). To take an alternative approach, this study will focus on the practising qualified teachers who have had some years experience in the classroom. The relationship between musical identity and confidence was highlighted in Kagan's study (1992), also of student-teachers, which found that self-image had to be reconstructed for effective professional development to take place. As the majority of research has been around the issue of newly qualified (NQT) and trainee teachers, this study is designed to address the balance as there are more qualified and experienced teachers than there are NQTs or student-teachers. It is these practising teachers who are holding the profession together and advising new teachers as they enter their schools. It is these teachers who influence the musical culture of the school, act as mentors and set examples to the new arrivals. The focus on preparing student primary teachers to teach music in previously mentioned research, means that current practising teachers are not always included in the search for reasons why so many still lack confidence in teaching music. The rich body of data, just waiting to be collected has largely been ignored. As Beauchamp (1997, p 69) stated, 'the much larger and...more immediate needs of the practising teachers should not be subsumed in this debate'. So to begin to address the balance in respect of the focus of research, I consider the confidence levels, not of student-teachers, but of practising generalist primary teachers across the experience range. We not only need to address the longer term solutions, but current teachers also need to develop their practice (Beauchamp 1997) or we will keep producing musically deprived student-teachers. To understand confidence in the teaching of music, and how, why and when it was acquired or lost (Bannan, 2000), I focus on the life-musical experiences of these teachers, which will also reveal an understanding of the development of their musical identity. Hence my main research question is: **Are there connections of significance and consequence that generalist primary teachers make, in respect of remembered musical experiences and the confidence to teach music?**

In order to answer my main research question, there are a group of sub-questions I need to ask:

1. What is the present reported musical teaching confidence of these teachers?
2. What types of musical experiences are construed as having *encouraged* confidence?
3. What types of musical experiences are construed as having *discouraged* confidence?
4. Is there a relationship construed between positive and negative experiences and their current musical confidence and if so, in what areas?

It is hoped that these questions will enable a search for any significant links between present confidence and the musical experiences of participants which have contributed to their musical identities. It is with this in mind that the methodological issues are discussed.

1.2 Methodological considerations

There is an extensive range of approaches to educational research, but key choices lie between quantitative and qualitative approaches or an amalgamation of both. Data can be collected through a variety of strategies, from experimental (in laboratory or classroom) to case studies of individuals, their behaviour, attitudes and teaching and learning styles. The list is extensive, but all are dependent on the collection of appropriate data, in order to answer the questions specific to the research. Whilst quantitative research generally makes use of controlled forms of data, such as statistics, frequencies and other numerical accounts, a qualitative approach usually searches for the meanings behind the data and reasons why by examining observational narrative or textual information collected. Examining important issues, purely through quantification fails to recognise the contextual

issues which create those very numbers (Rao and Woolcock, 2003). The context is closely examined in a qualitative study, but validity criticisms have to be recognised. Nevertheless, there are assumptions that quantification represents reality and offers a value-free framework (Denzin and Lincoln, 1994); but reality is constantly changing (Berger and Luckmann, 1966), so any research, whether quantitative or qualitative, can only represent a moment in time. Quantification of that moment may tell you little about the complexity of experience underpinning the figures, whereas the qualitative approach ebbs and flows with the very nature of human activity it seeks to understand.

If both qualitative and quantitative methods bring their own strengths and weaknesses it could be suggested that the strengths of both, united in a mixed-method approach would be a strong choice for some types of research. Using mixed-methods is not necessarily a choice made in order to eliminate failings as, 'multiplying studies is no guarantee of targeting the original method's shortcomings' (Lin and Loftis, 2005, p.6). The qualitative approach to the data collection of this study is due to the nature of this enquiry which is 'attempting to make sense of, or interpret phenomena in terms of meanings people bring to them' (Denzin and Lincoln, 1994, p.2). The data collection in this study required a qualitative approach, but in analysing the qualitative data some quantification in the findings asked further questions. Qualitative research 'goes beyond how much there is of something' (Miles and Huberman, 1994, p. 253), and uses that information to develop an understanding of why. The figures added to the opportunities to analyse the data, as they highlighted issues which could then be qualitatively analysed.

This study uses semi-structured interviews as its main information source, but they have a musical life-history focus. Work by Goodson (1990); Hitchcock and Hughes (1995) and others is used as a justification for their use. They offer insight into how teachers may

have acquired their relationship with music by pointing to the associations participants make between music experience and their confidence in teaching primary curriculum music. Unlike some other life-history studies (Nias, 1989), this research is not looking particularly at the professional lives of teachers, but at their musical lives from the earliest memories. We cannot isolate our professional, adult lives from our earlier learning as it is those experiences which impact the person we become (Adam and Marshall, 1996; Erikson, 1993) and so knowing the musical life-history seems to be an essential part of understanding the musical person we become. This research is motivated by the premise that identity is constructed by social and cultural influences. Work by Clandenin (1986); Bruner (1990), Goodson and Sikes (2001); Lamont (2002); Macdonald, Hargreaves and Meill, (2002); Gifford (1993); Lave and Wenger (1999) and Wenger (1998), is all essential to this study, as such recognises the importance of musical identity in the current climate of 'unprecedented interest in musical behaviour' Macdonald et. al. (2002, preface). There is pressing need for research to inform our understanding of the relationship between the current confidence in teaching music, and life musical experiences of the generalist teacher, for 'by examining such incidents we gain insight into the processes by which identities are built by individuals at particular points in their life cycle' (Goodson and Sikes, 2001 p.114). To understand these processes is essential to understanding how generalist teachers teach, and how they can be supported. This is of significance and consequence for their professional lives (see page 58). Using musical life-history interviews and a vigorous data analysis method, this research examines the current attitudes of the interviewees to teaching music, and how these attitudes may have been influenced. The problem of 'truth and memory' in life-history interviews is addressed, and a comprehensive method of checking and verifying meaning instigated, and presented in a new format design specifically for this research in order to strengthen and validate findings.

2. 'Reviewing the Situation' (*Oliver!* Bart)

Literature Review

This literature review investigates dominant themes of the research questions in order to relate those themes to the data collected. To appreciate how musical identities are developed, and if they have influence on musical confidence, the acquisition of knowledge is explored. The reviewed literature considers how effective learning, particularly music learning, is more likely to develop in a social environment and considers how teacher-pupil power relationships may contribute to a child's identity. The importance of the infant's desire to respond to music suggests we are all predisposed to be musical, but the musical learning opportunities we have as children play a large part in our musical development and this is explored in relation to positive and negative experiences.

As generalist teachers ideally have to have a wide range of subject knowledge, this may also have an effect on teacher confidence. Therefore, I examine issues around Initial Teacher Education (ITE) and teacher subject knowledge, to understand preparedness and strategies for coping. Having to teach subjects where subject knowledge it not as good as the teacher would like is bound to be a concern for teacher confidence. The knowledge generalist teachers use to manage these subjects is of interest and I discuss possibilities. Confidence issues in music cannot be discussed without recognising the part musical identity plays, hence the telling of musical identity stories is examined to understand the effect experiences have in determining musical confidence.

2.1 Music, learning and knowledge

Knowledge: views of the mind

Views of knowledge influence what we teach and how we teach. but to understand them we first need to examine views of the mind as this will help us to highlight how we learn and how we learn music in particular. To view the mind as a workhorse, using number, decoding, storing and retrieving information similar to a computer. shows it to be 'concerned with information processing' (Bruner, 1996, p.1). but to work with this view of the mind, means that learning is seen as the internal mental processes, or symbol-processing of the individual (Bredo, 1999). Symbols are construed as reality, and that knowledge is just an accumulation of these representations. This view encourages passive learning of 'facts' without enquiry, and has implications for teaching if the teacher's view is that knowledge of these facts or realities has to be transmitted to students. As Bredo states:

> *When they have the same statements in their head as the teacher, it is presumed that they "know" something. Symbols in the head then model objects in the external world.* (Bredo, 1994, p.2)

Seen as a 'computational' view of the mind, Bruner has suggested a computational view of the mind has significant limitations and therefore not sufficient in isolation.

Bruner refers to his second view of the mind as 'culturalism', in the belief that if it was not for culture, the mind could not exist. Meanings only exist in the mind because they have their origins where they were formed; that is in culture. Bruner doesn't necessarily see a

contradiction between computationalism and culturalism but recognises overlap, whereas although Bredo (1994) argues that the computational view should be seen as a tool, and the symbol-processing of the mind cannot be isolated from the environmental influences, he proposes the two views should remain separate. Phillips robustly suggests this could be seen as 'a one-sided resolution to debate' (1994, p.1) and accuses Bredo of uncertainty in trying to accommodate both views whilst not giving any argument as to why cognition cannot be jointly computational *and* situated. It is difficult to see how even the computational model is not affected by culture, as functions of the brain are developed within a culture and therefore fundamentally situated; as Bruner says, 'Nothing is culture free' (1996, p.14). The settings in which computational cognition takes place are of course also cultural, and it may be easier to change the socio-cultural settings than the 'psychological mechanisms' themselves (Phillips, 1994). Accordingly it could be argued that even our theorising about human cognition is culturally influenced, as is my theorising in this study.

Knowledge and learning in a socio-cultural context

The views we have of knowledge and how we acquire it, have to be dependent upon our views of the mind. We continuously use information acquired through living in social groups, much of which we utilise every day. A vast amount of knowledge is disseminated through language which in itself is a social phenomenon and language cannot therefore be used without socially constructing the information given (Mercer 2000). In this view, learning is also situated in the cultural setting where community symbolism is passed on through generations of families, professions and workforces, influencing and constructing minds through these social influences. The mind exists for 'meaning making' of the culture in which the mind exists, a culture full of symbols and tools which are used to

organise and understand the world. So from a situated perspective, knowledge is a result of transaction or collaboration (Barton, et. al., 2005) between the learner and a more experienced person, it is not passive. The transaction takes place in a social context and involves the learner and therefore it is very difficult to view musical knowledge as symbol processing as it cannot just be an internal process. The production of sound means it has to be interactive and acquired through external representations, consequently it is necessarily situated. So whilst the computational view of learning has its place in some specific skill functioning, a conception of learning through participation in socio-cultural contexts sets the framework of this study. This is only a glimpse of a very complicated argument which needed to be addressed in order to clarify the importance of cultural and social influences in learning. To address the issues of music learning in our primary schools, we must explore how musical knowledge was traditionally disseminated. This will give an historical background to how music has been experienced by some families and communities of the interviewees who participated in the research.

Music is a means of communication which crosses language barriers and enables us to share feelings, thoughts, responses and a wide range of emotions with other people (Hargreaves, et. al., 2005). The choice of home entertainment is now wider than ever before, and family evening entertainment is often diverse. It is also often for personal use (Everitt, 1997, UoH 2008) and devoid of musical, social interaction through which much learning is achieved. We now have a wealth of access to music and our interaction through sharing and listening is greater now (UoH, 2008), but actively participating in creating music with family and community may not be as frequent as in the past (Everitt, 1997). It is hoped that new forms of community-based musical engagements through new technological developments will supersede past practices. The music-making which occurred in the 18th and 19th centuries and also in the early twentieth century, was through

self-made entertainment in the home and community (Ehlrich, 1985). Across the social classes, community music-making ranged from simple folk singing with handmade instruments as accompaniment; brass bands of the collieries; music hall songs; family musical evenings around the piano; pub singing; bandstands, and of course, church music. Here we see music learning in a cultural setting with children learning to sing and play as they participate in the community music-making. As Russell tells us:

> *Britain in the Victorian and Edwardian periods was an extraordinarily musical place, the home, the street, the public house and the public park were almost as much musical centres as the concert hall and the music hall.* (1997, p.1)

Up until the mid-twentieth century there was much opportunity for children to participate in music-making within the social setting of the family and local community and, 'by 1910, it has been estimated, there was one piano for every ten to twenty of the population' (Russell, 1997, p.5). The growth of community music-making, especially in the mining, weaving and pottery communities, meant that brass bands and choral groups were formed in great numbers; children learnt their music through active participation and *first-hand* or *personal knowledge* (Polyani and Prosch 1975, p.29) or *knowledge by acquaintance* (Swanwick, 1994. p.17).

> *The absolutely central core involved in knowing music can be appropriately called 'knowledge by acquaintance'. This particular way of putting it draws our attention to the kind of knowledge we have of a specific entity, something like knowing a person.*
> (Swanwick, 1994, p. 17)

It is likely that this acquaintance knowing is achieved through participation and 'rubbing up against it' (Swanwick 1994, p.1). Today, only 10% of peoples spend their free time playing an instrument (acquaintance experiences) (ONS 2008). To be surprised at this decline may not be appropriate for we need to, '... draw a distinction between music-making and music-listening ... the former is geared mainly to the production of music, and the latter to its reception' (Green, 2002, p.3). The positive side of these results is that the same statistics show that 69% of people spend their free time listening to music, and 36% attending concerts (association experiences) (ONS, 2008). Other most recent findings show young people to be passionate about their music, downloading and collecting tracks and listening for many hours a day (University of Hertfordshire, 2008).

We can identify musical participation or acquaintance, as a process of assisted performance (Tharp and Gallimore, 1991; Vygotsky, 1978) within a social and secure environment, recognised by Vygotsky as a basis to learning and a 'co-operatively achieved success' (Wood, 1998, p.25). What originated as incidental learning situations became settings for helping the learner to bridge the gap between their present knowledge and attainable knowledge. Vygotsky (1978) sees the 'zone of proximal development' (ZPD) as the achievable gap which a child could successfully experience with the assistance of someone more knowledgeable. The most important issue here is that this was accomplished in a social context, being the culturally-based construction of knowledge and understanding. UoH (2008) findings show that young people now have 'access to a large range of music for experimentation, and participation in a community of like-minded music lovers' (p.3). To develop this further and bring it more up to date, work by Mahn and John-Steiner (2002) shows the ZPD as being more complex and offering 'a whole range of elements' (p.49), involving participants, artefacts, and environment, all of which

are affected by their *experiences* of those interactions. Mahn and John-Steiner draw our attention to Vygotsky's term for this complementation of elements in his concept of 'perezhivanie', being the lived experience of the ZPD. In a more formal educational setting, a pupil's 'perezhivanija' is dependent upon relationships in the classroom and crucially the relationship with their teacher. A lack of relational support and 'mutual trust and respect' (Wells, 1999, p.133) leads to factors such as fear or anxiety, or excessive demands which can reduce or eliminate the emotional support of the pupil's *perezhivanija* and learning will cease (Mahn and John-Steiner, 2002).

Learning and power-relationships

As the teacher is the main support for the child within the classroom setting, it is the power relationships between pupil and teacher which dictates the success or otherwise of assisting the child's learning in the ZPD. For this reason the teacher plays a vital role in supporting each child and recognising individual learning needs. Ignoring children who do not perform well can further reduce their achievements as they disengage and fall further behind. Work by Brophy and Good (1970) shows a propensity for teachers to praise high achievers and criticise them less than low achievers. They also found that when high achievers gave incorrect answers they were supported in finding the correct response, making the likelihood of achievement even greater and so the teacher's use of power was discriminatory in favour of that group. There are also power relationships between staff and management issues which influence teachers' classroom behaviour and teacher/child relationships. The issue of power relationship is, therefore, relevant to any discussion of classroom learning and cannot be ignored when understanding classroom dynamics. Foucault (1979 and 1980) recognises that children are in institutions which subject them to interventions geared to their development and control, but he suggests power can be

positive and dislikes the negativity with which it is being discussed. He sees power existing within everyday discourse and pervading all behaviour and social interaction and in this way it is not always static, but flexible and negotiable. There must be some question here as to how flexible power relationships within the classroom can be, and how empowered children and teachers feel in order to negotiate those relationships.

In Devine's (2003) study of 133 primary school children, she reports that the freedom to express, and the lack of reciprocity within the teacher/pupil relationship, is a result of the status and authority of the teacher. The children mainly see themselves at the bottom of the hierarchy and being an adult as a prerequisite of getting to the top (Devine, 2003). The children's awareness of their own powerlessness is evident in their complaints of a lack of empathy the teachers had with them. Devine perceives, 'the exercise of power and the maintenance of control are central elements in the dynamic interplay between teachers and their students in school'(2003, p.16). Foucault's description of the child as 'other', or something not adult and therefore inferior, is relevant to the negotiation of power in the classroom where he identifies power through an institutional discourse. Teachers are seen in this way to maintain control with their superior discourse abilities and hierarchical powers, but it is the 'dialect of control' (Devine, 2003, p.121) which can be used as threatening and leading to poor teacher/pupil relationships. This 'dialect' can also lead to negativity, humiliation and poor self-identity, destroying learning opportunities and any sense of agency the child may have. Learning a performance subject such as music in this environment can lead to a poor musical identity and lost learning opportunities for future participation and enjoyment, as the teacher's disposition is key to children being motivated in musical participation (Davidson and Burland, 2006).

Learning through participation

Learning through the ZPD requires emotional support and social interaction, and this assistance, or 'scaffolding' (Bruner, 1983) is erected to assist the learner until it can be gradually dismantled for the learner to perform without it. Encompassing the importance of the expertise of partners in this interaction, Rogoff (1991; 2003) sees this support as 'guided participation' which has to be culturally embedded. In respect of primary teachers' expertise, perhaps the essence of this is to support the learning through the ZPD of the child or children they scaffold. We must not forget that a teacher's or more experienced partner's role in fostering confidence is far more important than sometimes acknowledged (Hennessy, 2000) and if the teachers are teaching within their own knowledge boundaries, maybe this is more likely to be achieved. This of course is relevant to the situation of the generalist primary teacher who feels they have little musical knowledge to offer.

Mastering skills through 'the assistance of people who already participate skilfully' (Rogoff, 1991, p.84) enables learners to become part of the 'community of practice' (Lave and Wenger, 1999), and participate in that practice which is 'an epistemological principle for learning' (Lave and Wenger, 1991). Being a fully accepted member of *a community of practice* facilitates learning in an accepting environment, encouraging novices' 'legitimate peripheral participation' (Lave, 1993; Lave and Wenger 1991). Members are immersed through participation as a way of learning, whereas a purely instructional or educational environment with specific learning intentions may not readily offer this style of learning. *Legitimate peripheral participation* is a situated view of learning which supports what we know about the cultural transmission of knowledge and the importance of learning in a secure, social setting. Children who are music-making in the way described, develop musical knowledge in such a way, as to appropriate it without necessarily being aware of

the learning which has taken place, 'with the assistance of people who already participate skilfully in culturally important activities' (Rogoff, 1999, p.84). Learning in a community of practice reflects the practice of that community, whereas it is possible that in some primary schools children are trying to learn music outside the community of music practice. The subject of music is transported and expected to settle uneasily in the classrooms of generalist teachers who try to create a musical community in response to a curriculum they do not fully understand. The children within those classrooms are likely to have had some musical experiences within their own families, which will be very different to the music curriculum offered in school. Custodero's (2006) study of singing practices in ten New York families shows the parent-child partnerships in early musical communication are collaborative and interactive. Singing is part of a routine, formed through family traditions and conventions, attached to particular times of day, and these traditions are maintained, but new traditions developed to suit the current family structure. Custodero describes the 'organic nature of singing' (p.54) suggesting it grows and changes with need and make-up of family groupings. This cannot be said of a structured curriculum, which is aimed at what the children ought to know rather than what is part of a natural learning opportunity. Music can evolve so naturally in the primary classroom, but opportunities can be missed if the curriculum fails to encourage spontaneity.

Musical propensity

A lack of natural musical learning opportunities as a concern is all the greater if we recognise that 'babies are predisposed to the melodic contour and rhythmic patterning or sound sequences, whether music or speech' (Trehub, 2001, pp11-12). Music learning is thought to begin in the womb (Lecanuet 1996), when children absorb musical sounds from the environment. From very early infancy, children retain musical phrases and have

musical preferences (Trainor and Heinmiller, 1998; Zentner and Kagan, 1996), suggesting 'infants are sophisticated music listeners' (Saffran, et. al., 2000, p.8.). If infants can remember musical phrases, it suggests that they are learning *about* music from this very young age, being 'remarkably adept at implicitly learning and remembering the structured information which characterises the environment in which they develop' (Saffran, et. al., 2000, p. 8). Children come with musical readiness (Welch, 2001) and so we do them an injustice by not nurturing its further development. Any casual observer of children's behaviour can note children's musical involvement even in the absence of adult intervention or demonstration. Such engagement has frequently been evidenced through research work:

> *Clearly music* ***happens*** *to children ... It shows itself in the songs they sing and in the rhythms and pitched inflections of their play ... and in the jump-rope chants, hand-clapping rhymes, ball games and stick games, and ring and line games they play. ... . Their bodies stretch, bend, step, hop, and skip in rhythmic ways, while their melodic voices rise and fall, turn fast and then slow, loud and then soft. ... ... It's almost as if children exude music.* Campbell (1998, p. 4)

The youngest of children seem to have the facility to respond to music and identify rhythm and melody (Phillips-Silver and Trainor, 2005; Pickens and Bahrick, 1997; Plantinga and Trainor, 2005; Saffran, Loman and Robertson, 2000; Zentner and Kagan, 1996). Children not only need acquaintance opportunities of first-hand experiences but there are also what I will call 'association' learning opportunities, part of which is the experience of listening. Association learning can also encompass the literal association experiences such as attitudes of others, media and peer influences, in fact any involvement with music which is

not participatory in music-making.

Infants will have no musical memory without some musical experience. An experiment by Saffran, et. al (2000), shows the capacity for infant short-term musical memory. Infants were played two Mozart sonata movements every day for two weeks and after a two week gap, and they were seen to 'recognise' the Mozart sonata each time it was subsequently played. One can appreciate the great disadvantage of the child who has little experience of interacting with music before starting school. Videos and television for children offer more opportunity for exposure to music, but support and direction at the child's own pace cannot be part of that without adult intervention. Children who have sung songs and chanted nursery rhymes or played musical games before starting main stream schooling will of course be advantaged when it comes to singing in the early years. A child with little exposure to music is often unable to hear pitch and then labelled a 'non-singer' with no remedial support offered (Mills, 1991; Welch, 2005), unlike the child who has reading or mathematical difficulties. This may suggest there are teachers who assume that musical ability is innate and, therefore, cannot be taught.

With less community and family music, perhaps acquaintance knowledge is not so easily accessible today. In my experience, charging for instrumental lessons is now occurring in a number of counties, and lessons have to be fitted around time-tables and the demands of other activities. On the other hand, many bands have youth sections such as larger nationwide bands of the Salvation Army and community bands like The Woburn Sands Band in Milton Keynes, and The Enderby Wind Band, whose group contains players from 'beginners to experienced Grade 8 musicians, of all ages' (Enderby Band website, 2009). These youth sections are assisted by more experienced members of the main group, supporting them through the ZPD of the young or inexperienced learner and providing the influence of social experience in the success of learning (Bruner, 1996). We have easy

access to music through radios, i-pods, MP3s, CDs, videos and television, with extensive downloading and sharing of music (UoH, 2008). We can now acquire some musical experiences by association, through incidental learning (Marsick and Watkins 1990). However the quality of that interaction may vary, as constant sound which is ignored and talked over, could encourage music to be background noise, rather than interactive sound.

Incidental learning differs from informal learning in that 'people are not always conscious of it' (Marsick and Watkins, 1990, p. 12). Informal learning on the other hand, suggests some sort of intentional planning to facilitate learning by means other than the formal lesson. It could also encompass the apprenticeship model, but this is seen by some as 'too literal a coupling of work processes and learning processes' (Lave and Wenger, 1999). Incidental learning, by definition *cannot* be planned and when this takes place within the social setting of a music-making community it facilitates successful learning through participation. The experience of listening to music and hearing others perform (an element of association learning) but not actually participating or intending to participate, may be more common with teachers who have grown up in a less musically active environment. It may be their lack of acquaintance knowledge which creates a lack of confidence, but it may be more dependent upon the *quality* of their musical experiences during both acquaintance and association learning which has had more effect. Is it their musical experiences which are central to the levels of confidence in the generalist teacher of music, or is it simply a problem of a lack of subject knowledge?

2.2 Subject knowledge and the music curriculum

The introduction of the National Curriculum in England and Wales in 1988, stimulated a great deal of discussion around the use of specialist-teaching in primary schools, due to its demands on subject knowledge (Hall, 2000). We were warned, 'class teachers will need to

be Renaissance men/women to deliver the whole curriculum' (Campbell, 1992, p. 17) and of the 'nightmare' ahead for generalist teachers. This was just as music was gradually added to the National Curriculum in 1992, but he anticipated its addition with suggested trepidation. His predictions were prophetic as there was a time when curriculum demands lead to little music being attempted at all in some schools 'as Music was squeezed out of the timetable because of `more important' work (a reflection of low status)' (Hennessey, et. al., 2001, p7). Currently however, music teaching is showing to be 'generally above average' in one fifth of Key Stage 1 , and in just under a half of Key Stage 2 music lessons (Ofsted, p. 9, 2008). Findings at Key Stage two were enhanced by those schools having special help in vocal and instrumental programmes (ibid.).

Primary teachers are not expected to be professional musicians, as apart from the impossibility of that requirement, it is debateable whether subject expertise necessarily guarantees confidence in teaching (Poulson, 2001). Some teachers needing strategies to cope with their lack of practical skills and specific knowledge, often guess answers or omit sections of the curriculum in order to be able to cope or save face. The requirement to 'perform' to the children is often an issue with generalist teachers (Hennessy, 2000), but perhaps it is the use of the word 'performance' which is one of the problems as it suggests some level of expertise. Maybe what we require of generalist teachers is 'demonstration', which has a less demanding requirement not presupposing an ability to perform with proficiency and professionalism in the subject. Some other curriculum subjects have a requirement for similar teacher demonstration, as in English, art, P.E., and drama for example, but music does still suffer from an 'elitist' image (Hennessy, 2000). Demonstration is necessary for the children to copy (in singing, rhythm or pitch for example) and gain a greater understanding of what is required. Most famous painters and musicians had pupils who learnt alongside the master, often copying work in order to learn.

with much of their later work reflecting the style of their teacher, supporting a cognitive apprenticeship pedagogic model (Bandura, 1997; Vygotsky, 1978) Similarly much of the incidental learning within a community of practice takes place through imitation, and as a consequence, 'By far the overriding learning practice for the beginner popular musician ... is to copy recordings by ear' (Green 2002, p.60). Unlike other subjects, sound, pitch and rhythm are the essential elements of music and if the teacher cannot produce those elements for imitation, it could be argued that a crucial skill is missing. It is unfortunate that many generalist teachers do not feel they have acquired those musical skills or subject knowledge, despite their human predisposition to be musical (Saffran et. al., 2001; Trehub, 2001; Welch, 2001).

Initial teacher education for primary generalist teachers

Trying to resolve the lack of confidence in generalist music teaching at ITE level, seems to be an on-going dilemma. The following studies in which student teachers experienced extra music training to extend their subject knowledge and confidence, have raised some interesting issues. A large study by Edward Gifford in 1991, in Queensland, Australia, took a cross-section of 123 students who were completing their first year course in Music Education and 26 music specialist students, all of whom were taking a general primary teaching degree. He also studied 210 students in their first year of primary teaching, originally from the same university. The study was quantitative, using questionnaires and tests to assess music theory. There were no interviews and there were no observations to assess any issues deeper than knowledge itself and opinion of the teachers involved. Students in the study were not positive towards their pre-service music training and after the input of a series of twelve, three-hour sessions in their first year, the students reported little improvement in actual music achievement (Gifford 1993, p.37). Furthermore, the

outcome of the study reported that by the end of the training the students perceived these courses to be not as valuable or enjoyable as they had originally thought. Over the period of the training, they became less enthusiastic with regard to teaching music and the course appeared to be counter-productive. One of the main influences was to do with the students' previous musical background and music lecturers believed 'student background to be a major influence on the training of teachers in terms of ability and attitude' (Gifford 1993, p.39). Students in the study also complained of a lack of personalisation and they wanted more individual contact with the tutor, rather than being taught in large groups, identifying the need for smaller social groups with more active participation and involvement. They did not want their music learning to be situated in a classroom, but wanted a musical environment so that music education could be 'encountered', social and presented, not in bits but as a whole (Swanwick, 1994):

> *... musical ability develops not through formal teaching processes but by encounter, one of the most effective 'mixed ability' teaching strategies that could be devised.* (Swanwick, 1988, p.129)

A study by Janet Mills (1996) of year one PGCE student teachers, investigated the justification of their low confidence in music. In her previous work she discovered that students who were training to teach all primary subjects were found to be the least confident in teaching music (Mills 1996). The lack of confidence was due to a supposed weakness in musicianship, this applying also the musically well-qualified. Testing the students at the beginning and end of their first year, after 100 hours of music for the specialist group and 20 hours of music for the 'other' group, she found the musical 'expertise' of all the students to be 'substantially richer than all but a small minority of children in primary schools' (Mills, 1996, p.125). This would suggest that primary teachers

are more qualified to teach music than they realise. It also puts into question other critical research (Bennett, Carré and Dunne, 1993), and suggestions that better primary music teaching is more likely to occur with expert help (Ofsted, 2009).

Hennessey's (2000) study found primary student teachers were still anxious about performing, even after completing the arts course designed for the four year B.A Ed., programme. By conducting a longitudinal study she looked at issues affecting the way in which students saw themselves as teachers of music. By examining their musical identity formed before reaching university she found that in every case, the students declared music to be their least confident subject. Considering 70% of these students had learned at least one musical instrument at Primary school, Hennessey found this surprising. The fact that these students had previously experienced some instrumental lessons should mean they had *some* subject knowledge. Hennessy (2000) acknowledges that music does pose particular difficulties but sees it as being due to the way musical behaviour and ability are defined and addressed through use of terms like 'musical' and 'ability'. She also found that some students had difficulties in practising their music teaching in schools as it was either a specialist's job or had been omitted from the curriculum altogether and it was assumed that the student would prefer not to teach it. This unhelpful corroboration of the students' already low opinion of their own ability to teach music did not help with confidence. One student reflected, 'I think one of the main problems with music is you regard it as being something you can't do unless you're really good at it' (Hennessy, 2000, p.188).

Teacher subject knowledge

The recognition of the importance of teacher subject knowledge has seemingly been seriously ignored. As an example of the problem, Stephen (2008) was reportedly shocked

when observing candidates for a science post teach a lesson, by the serious decline in candidates' subject knowledge, with many incorrect basic facts being taught. He writes, 'We must move back to subject knowledge as one of the core structures required of an effective teacher' (ibid., p. 4). I wonder to what time he thinks we will have to 'move back', as even over twenty years ago Shulman (1986) recognised the disappearance of subject knowledge from the ITE assessment.

> *Such assessment is usually claimed to rest on 'research-based' conception of teacher effectiveness ..... Where did the subject matter go? What happened to the content?* (Shulman, p. 3, 1986)

Shulman calls the elimination of subject knowledge in ITE in the United States in the 1980s, 'the missing paradigm' (Shulman, p. 4, 1986) and a blind spot in an area of research which was at that time largely ignored. Currently, in the U.K., core curriculum (Maths, Literacy and ITC) subject knowledge is one of the assessed areas which trainees have to pass in order to achieve Qualified Teacher Status (QTS) (TDA 2007). Unfortunately, it seems that subject knowledge in non-core subjects, such as music, is still as neglected as Shulman had stated it was nearly twenty years ago. Despite there not being tests for non-core subject knowledge, the 2006 U.K. guidelines stated that to gain QTS candidates must demonstrate:

> *... they have sufficient understanding of a range of work across ... performing arts ... to be able to teach (it) in the range for which they are trained, with advice from an experienced colleague where necessary.* (TDA, 2006, p. 10)

In 2007 those guidelines changed and seemingly became more demanding.

> *Those recommended for the award of QTS (Qualified Teacher Status) should have a secure knowledge and understanding of their subjects/curriculum areas and related pedagogy to enable them to teach effectively across the age and ability range for which they are trained.* (TDA, 2007)

'Advice from an experienced colleague' has disappeared, which may indicate their short supply especially in a small primary school, but notably 'sufficient understanding' has been upgraded to 'secure knowledge'. It is difficult to see how primary trainees are assessed as having 'secure knowledge' in music and its related pedagogy if they were not observed teaching music or even given the chance to teach it. In my experience, supported by Hennessy's study (2000), a student may be seen to teach music once or not at all in each practice, as time and attention is given to the core subjects. Experience of long-term or even medium-term planning is often minimal as it is now often written by the school or taken from a commercial scheme. I know of students who did not have the opportunity to teach music at all in their four year ITE course and this is reflected in Sarah Hennessy's work where 'four students had no experience of teaching music in their final placement' (Hennessy, 2000, p. 188). This means they were never assessed or observed in their teaching of music in their qualifying year.

> *'Often a young teacher will be expected to teach a topic that he or she has never previously learned. ..... How does the teacher prepare to teach something never previously learned? How does learning for teaching occur?'* (Shulman, p. 6, 1986).

Teacher subject knowledge has many aspects to it and there has been much debate around its nature and application (Clandinin and Connelly, 1996; Putnam and Borko, 2000; Shulman, 1986; So and Watkins, 1997). This debate mainly focuses on how teachers *transform* their knowledge into teaching, but in this and in many similar debates, the subject knowledge of the teacher is presumed and its acquisition ignored. Even so, it could be argued that too much emphasis has been put upon subject knowledge, as it suggests that more knowledge means better teaching (Poulson, 2001). This immediately puts primary teachers at a disadvantage as they may never reach the goal of 'enough' in-depth subject knowledge in all the subjects they are required to teach. In this study, I focus on the type of musical knowledge generalist teachers have, how they developed it, and whether they use it in their teaching. Due to the range of the primary curriculum subjects, generalist primary teachers may assume some failure in their knowledge acquisition, and although many learn how to manage, this may do little to boost their professional self-esteem. Primary teachers have been found to give low value to their own subject knowledge in their teaching and planning, and often disregard it by paying more attention to just covering the curriculum requirements (Calderhead, 1988; Furlong and Maynard, 1995).

The musical knowledge of most generalist teachers is difficult to categorise, as it may well come mainly from other musical experiences than formal training. Admittedly, some generalist teachers will have had instrumental lessons at some point, possibly in their childhood, but this may not have been long-lasting. Therefore, it is not the depth of knowledge which Shulman (1986) recognises as 'pedagogical content knowledge' (PDK), which is relevant to the generalists' knowledge as it requires a real depth of understanding, 'going beyond the knowledge of subject matter' (p.7) in order to understand the structure of learning needed. The knowledge of the generalist teacher is that of a more personal

nature, learnt through time and musical interaction. Banks, et.al., (1999) recognise a similar knowledge they call the 'personal subject construct' (p.95) which is:

> ... *a complex amalgam of past knowledge, experiences of learning, a personal view of what constitutes 'good' teaching and belief in the purposes of the subject.* (ibid., p.95)

This they see as being central to teachers' professional knowledge and influencing their use of 'school knowledge', 'pedagogic knowledge' and 'subject knowledge' (ibid., p.94). It seems that there is little evidence that strong academic subject knowledge results in effective primary teaching (Poulson, 2001) so we need to look at other knowledge elements. It may be that if we take two parts of Banks et. al.'s (1999) *personal construct knowledge* (Figure 3.0) that of *past knowledge* and *experiences of learning,* we have the ingredients of the generalists' knowledge used for teaching their non-specialist subjects. For these subjects it is the personal experience or *experiential knowledge* they have of a subject which is the major, or in some cases the only knowledge they have. I am not defining experiential knowledge as similar to Burnard's (1991) *experiential learning* as this is his term for acquaintance learning or first-hand learning. I define *experiential knowledge* as non-specialist knowledge gained from all musical acquaintance and association experiences which have been accumulated over time. Much of this experiential learning is incidental and therefore generalist teachers do not always recognise this knowledge as being of use and cannot relate it to the curriculum requirements. They try instead to access specific music subject knowledge, which they may not have, and this repeated reminder of their lack of knowledge reinforces their lack of confidence.

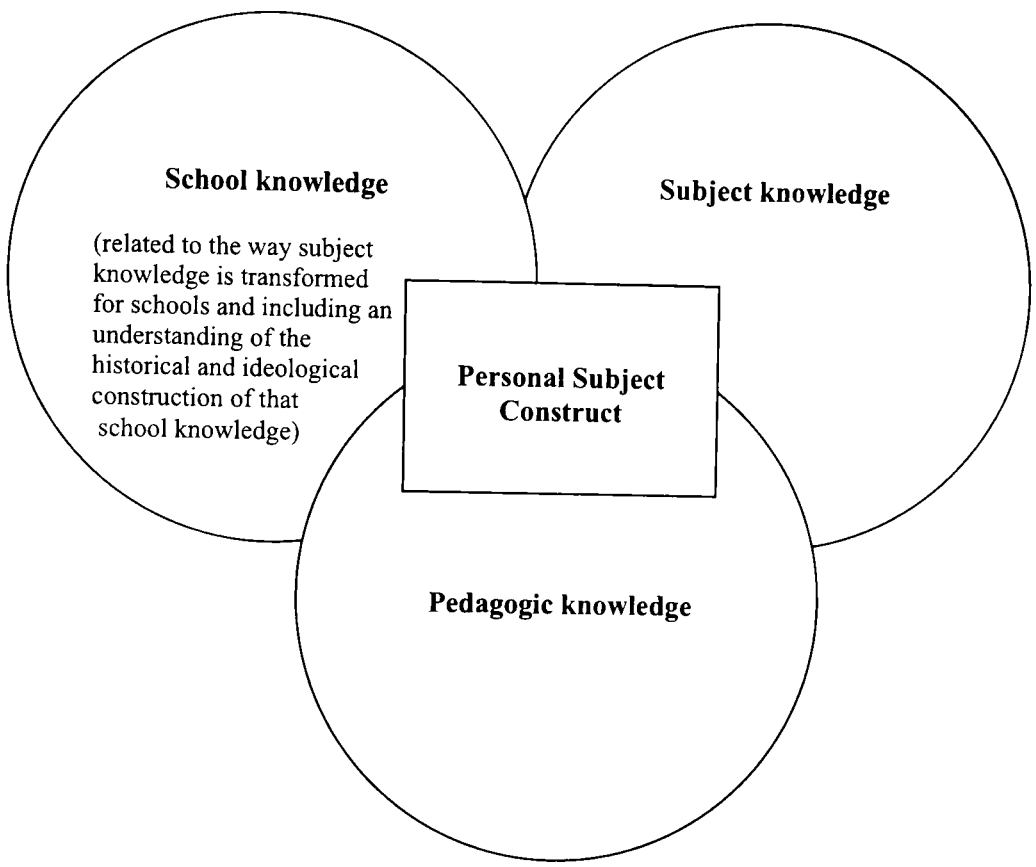


Figure 1.1: *Teachers' professional knowledge* (Banks, et. al. 1999)

I propose that the professional knowledge model (Figure 1.1), suggested by Banks, Leach and Moon (1999) may have a different balance if it were applied to the generalist teacher. The generalist teachers' professional knowledge model (Figure 1.2), would show 'experiential knowledge' as the large central component which would interact with the other components in the same way, but sometimes may be the dominant or more influential source (Figure 1.2). *Pedagogic knowledge* would be broader for the generalist primary teacher and include teaching beliefs, and purpose for each subject as in Banks, et. al.'s model. *School knowledge* would remain the same, and *subject knowledge* would represent specific knowledge of *all* the National Curriculum, especially the core subjects, which is unique to the primary teacher. In my experience of planning with a number of different

teachers, covering a wide range of experience and expertise, where they perceive their subject knowledge to be insufficient, the generalist teacher will draw on large reserves of experiential knowledge, although not always recognising its value. Experiential knowledge is not quite the same as tacit knowledge (Sternberg and Grigorenko, 2000), as it is knowledge which is acquired through interaction with others, but can also be factual as well as procedural. It is therefore an amalgam of knowledge acquired through many experiences.

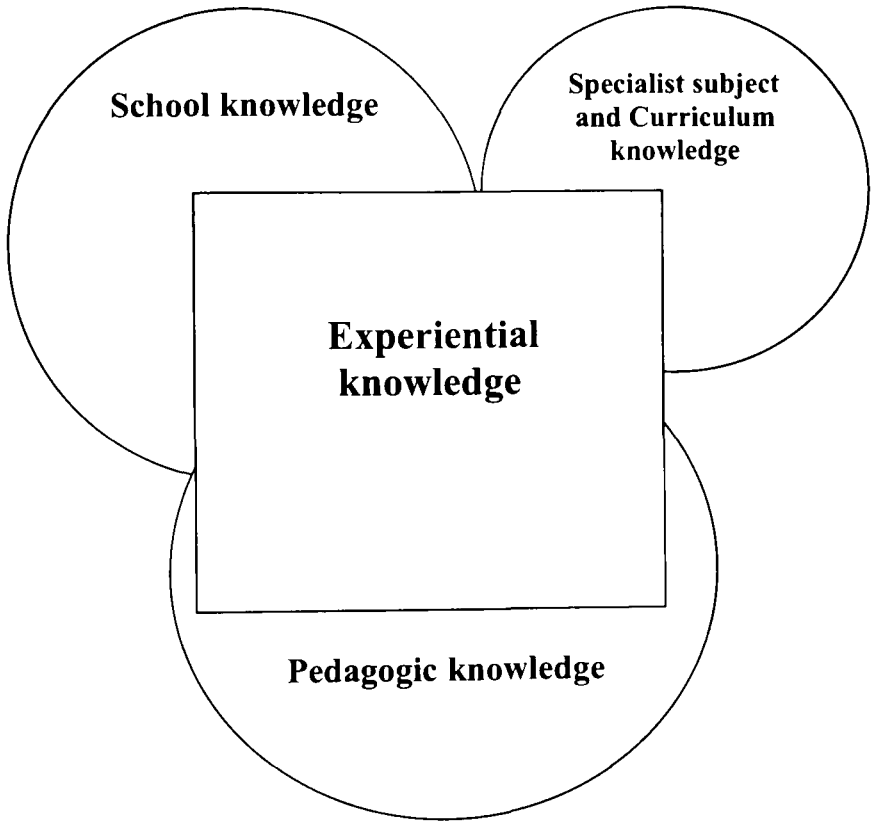


Figure 1.2: *'Generalist teachers' professional knowledge', an adaptation of 'Teachers' professional knowledge',* (Banks, et. al. 1999, Figure 7.1 p.94)

It is important for generalist teachers to feel they can use their musical experiences to access the curriculum at their own level, not just in music but across the curriculum. As trained teachers they have knowledge from their experience of being teachers, that is 'practical teacher knowledge' (Fenstermacher, 1994, p.6) or 'pedagogic knowledge' (Banks, et. al, 1999). It is that knowledge which helps them organise and plan their

experiential knowledge, together with what ever specific subject knowledge they have. We need to encourage class teachers to use their own positive musical experiences and, 'feel confident that they have their musical skills and understanding to contribute in teaching music with their own class ... ' (Glover and Young, 1999, p. 7).

Music in the National Curriculum

The original aim of the National Curriculum for music in England was a holistic approach to be 'developed through activities that bring together performing, composing, and listening and appraising, where possible' (Pratt and Stephens 1995). It was never intended to be sectioned into separate lessons each on different areas of music. Pratt and Stephens (1995) were members of The National Curriculum working group who promoted the flexibility of the curriculum so that it may be delivered in a variety of ways. They suggested that instrumental lessons 'need to be regarded as an alternative form of delivery, not as an adjunct or optional extra' (ibid., p.6), making it apparent that singing has a much bigger role to play than may be recognised. This could be a way to access its teaching for primary generalist teachers as the voice being an instrument, can be the main teaching and learning source. In my work with teachers and student teachers, I find the main requirement, when assisting generalist teachers to teach music using their experiential knowledge through an holistic approach, is to help them identify how they can cover all the requirements and follow the programmes of study. Some feel the National Curriculum hinders musical teaching rather than helps, as the generalist teacher tries to follow its demands. On the other hand it may be its *interpretation* which is unhelpful, together with stand alone units, suggested by the QCA (2009) where the teacher can use the 'whole scheme or individual units' (ibid.). The unrelated units can be seen to contradict the original integrated ideal. Looking at the National Curriculum with the holistic eyes of its

creators we can see a flexibility so suited to implementation through the varied richness of generalists' experiential knowledge. We then have to convince the generalist teachers that their experiential knowledge is a valid and relevant resource. Therefore it may be that confidence is often a greater problem than competence (Barrett, 1994; Mills, 1989) and it is confidence which needs to be fostered in generalist teachers who have a life-time of salient musical experiences on which to draw. In research by Glover and Young (1999), the teachers of just one primary school were asked for their musical strengths and preferences and their answers included:

> ... *opera, travel and world music, guitar-playing and folk groups, several orchestral instruments, choral singing, musicals and dancing ranging from tap to Arabic dance and salsa.* (ibid., p.6)

In that one school they had a wide variety of musical tastes and enthusiasms which were reportedly not being harnessed. Because it was not in the school music curriculum it was unrecognised. This is not to say that we should not be trying to develop the other musical skills of these teachers, but it is saying that we need to start from where they are, and show them how to use the knowledge and experience they have. Swanwick (1992) suggests that in order to implement the National Curriculum properly we need more inspired teacher training. The main problem could be that generalist teachers do not value the musical knowledge they have, nor recognise it as useful. For that reason their knowledge does not empower them to implement ideas and take control of the curriculum, as although 'it is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power' (Foucault, 1980, p.52).

2.3 Identities

So how can generalist teachers be empowered? If as has been argued generalist teachers have sufficient *experiential* knowledge to teach music in the National Curriculum, why is their lack of confidence preventing them from using this knowledge? Is there a link between their musical identity and their confidence to teach music? To understand this better I want to briefly outline the identity theories which have formed our current thinking and then consider whether these theories can be applied to the development of musical identities.

Personal identity

It is difficult to argue that each one of us has only one identity, as life experience shows us that we react differently in different situations and with different people, suggesting that we have many identities (Goffman, 1959). Identity not only makes us individuals but also part of a social group such as family or community. It is therefore personal and well as social (Woodward, 2004). Whilst Mead (1934) suggests identity is the way we are able to imagine how others may see us, he also claims we use symbols to signal our identity to them. Symbols such as clothes and speech styles are used to reproduce this identity and it could be assumed, in this way individuals have control. W *hy* we want others to see us in certain ways is culture-driven, as is the choice of those symbols (Woodward, 2004) and in some ways we choose these symbols to help us play a role. Here Goffman (1959) moves on from Mead's (1934) ideas by examining the roles we play, and recognises the need for an audience without which the role-play is fruitless. Whilst playing these roles, Goffman (1959) identifies the existence of extra information which is conveyed to an audience, conveying more about our identity than the role itself. This unintended information which

we 'give off' (Goffman, 1959, p. 14) could be unconscious according to Freud (1923), and more likely to take the form of clues from the language choices we make in our use of words and phrases. Freud also sees identity as flexible linking with Goffman's (1959) recognition of multiple selves or *multiple identities* which we present in a variety of circumstances, changing to suit each situation. As the audience changes, so does our role, and as such these roles are situated in a provided arena.

> *Where the individual constantly twists, turns and squirms, even while allowing himself to be carried along by the controlling definition of the situation.* (Goffman, 1961, p.139)

With identity constantly changing, it becomes 'an unfolding story continually recast in the course of experience' (ibid., pp.176-177). It is debateable whether the multiple identities of one person act alone but more likely they influence each other. We may behave differently in each identity but there are 'subtle ways in which our various forms of participation, no matter how distinct, can interact, influence each other, and require coordination' (Wenger, 1998, p. 159).

Mead (1934), may refer to identity as being our perception our outer image, but is it *solely* how we think others see us which important? Wenger (1998) sees a more complex view, recognising the interaction of life events and constant negotiation in order to construct who we are; he sees it as being:

> *... only part of the way we live ... identity (is) a layering of events of participation and reification by which our experience and social interpretation inform each other.* (Wenger, 1998, pp. 151)

Although the contention for identity as a social construction is strong, we must recognise the literature which argues that aspects of identity may be inherited. Genes passed on to us by our parents can be clearly seen in physical representations, but the heredity of human behaviour is difficult to prove as experimentation is ethically questionable to say the least, and it is hard to ignore social factors which may change or influence any inherited predisposition. Only where cases of identical twins have, in the past, been separated at birth has there been a natural opportunity to study any similarity in their behaviours and identities, but these have been unusual. Bouchard, et. al's (1981) study of identical twins separated as babies, found many obvious similarities in their choices of profession and lifestyles as adults. In Shields's (1962) study of the difference between identical and non-identical twins, he found the identical twins to have more similarities, although they were brought up in different families. Nevertheless, this does not provide us with conclusive evidence as it is likely that similar adoptive families were chosen to match the birth background of the twins (Kamin, 1974). There is a relatively new view on inherited identity characteristics in the study of epigenetics, where the thinking is that past experiences of previous generations causes modification of the genome function, which is passed on through the DNA impacting on how future children develop behaviourally (Lathe, 2006; Reik and Walter, 2001). Noble (2006) speculates, 'We are at the beginning of what may be a long and exciting process of discovery' (p. 48); accordingly, this work is in progress. Whatever the outcome, it cannot be denied that if experiences are dramatic enough to affect biological change and therefore characteristics of future generations, then the effect on the person who has the original experience is probably greater. It is these original experiences which are relevant to this study and more importantly how teachers tell them in the accounts they give of their musical lives.

Telling the identity story

Having outlined some earlier work on identity, it is now important to look at later work which directly relates to how identities are stories told by their authors (Sfard and Prusak, 2005a). This refers back to Goffman's (1961) retelling of identities to new audiences in different venues (Bauman, 1996; Holland and Lave, 2003; Roth, 2004; Wenger, 1998). These stories not only inform others about the teller, but reinforce it in the teller, and it is that story the teller acts out (Holland, et. al., 1998). Although the words we use to 'tell' our identity are important, Wenger (1998) does not think they are the 'full, lived experience of engagement in practice' (p.151), but sees identity as having complex and broader issues. For this study there is an issue which is of specific interest, that of 'identities of participation and non-participation' (ibid., p.148). Wenger, (1998) recognises 'our experience becomes one of identity' (p.151). This is an important issue as it directly relates to the *outcome* of an experience, in that we become what the experience gives us. This is why it is important to listen to the remembered experiences in order to understand, not only how interviewees acquire their identities, but the ways in which they tell their stories. Non-participation is equally as important, as by its very nature it excludes you from a community of practice, having the same interplay of non-participation and reification thus producing an identity of the non-participant. Nevertheless, it does not necessarily mean we have the *identity* of a non-participant, as we may well include elements of that practice in our own participatory practice. The negative effect of non-participation comes when the *desire* is to participate but you are unable or excluded.

Evidently, the line is not always as clear cut in defining our actions between participatory and non-participatory. There are times when 'peripherality' and 'marginality' (Wenger 1998, p.166) are relevant factors and can in themselves be learning situations, where they

are a precursor to full participation for new-comers. *Peripherality* is a positive term (Lave and Wenger, 1991) and suggests a way of accessing the legitimate participation, whereas in *marginality* non-participation dominates and 'comes to define a restricted form of participation' (Wenger 1998). Of course our encounters with professionals and participants of all kinds allows us enough knowledge of the practice to place ourselves, and acquire an idea of what we are and what we are not, in relation to that practice. Our identities are shaped by a combination of participation and non-participation. I have already referred to being part of a *community of practice* (Lave and Wenger, 1991, 1999) in relation to learning through *legitimate peripheral participation* (Lave, 1993; Lave and Wenger, 1991), but it is impossible to speak of identity without returning to learning as the two are 'inseparable' (Lave and Wenger, 1999). As we learn, we become different people, adjusting to perform new tasks, making participation essential to learning and therefore to identity building (ibid.).

Sfard and Prusak (2005a) see a problem in defining identity, and view definitions be Gee (2001) and Holland et. al. (1998) as having a common element of 'who one is' (Sfard and Prusak, p.44, 2005a). They link the notion of identity with communication, bringing us away from it being purely representational or descriptive, and conclude that identities are stories told about individuals that are 'reifying, endorsable and significant' (ibid., p.44). In common with Wenger (1998) they identify the reification as being an essential element. Sfard and Prusak (2005b) argue that identities *are* stories and they are not merely windows into a world, but the stories which shape actions and the purpose of this study is to attempt to ascertain the origins of those stories. They see the narrative told as represented by the triple ${}_{B}A_{C}$ with A as the identified person; ${}_{B}$ as the author of the narrative and ${}_{C}$ the recipient of the narrative. The identified person therefore has *multiple identities* with the narrative authored by different people. Stories told about someone by different people may

all be very different and can even contradict. Conversely the stories that are relevant to this study are not told in the third person, but in the first person to a recipient ($_{A}A_{C}$). It is 'the first-person self-told identities (which) are likely to have the most immediate impact on our actions' (ibid., p. 45). These stories are shaped through the telling and can change as often as the authors and recipients change, and can vary with their desires and comprehensions. The retelling of experiences in this research will be those experiences which stand out as being significant in order to be worth telling. The experiences in this study will be chosen by the story-tellers and that is in their control, although the reasons for them choosing specific memories may not be.

Within those stories there are two elements of identities, which are concealed in the narrative and similar to Goffmans' (1959) unintended information. Here Sfard and Prusak (2005b) identify them as being the 'actual identities' relating to what has actually happened such as, 'I sing well with the children' and 'designated identities' being interviewees' perceptions of desired future events, for example, 'I would love to be able to play the piano for the children'. Both are relevant to the story that is being told and while the *actual identity* may tell us much about the person telling the story, the *designated identity* would also impart much involuntary information. Juzwik (2006) does not see these examples of *actual identities* and *designated identities* as narratives and suggests that these are in fact 'scenarios' (p.16) rather than narratives. This is an interesting point as an interview about a teacher's musical life-history may well not be a narrative, as it will consist of memories of single experiences or what I term for this research as 'musical experience cameos'. Nevertheless, whether they are *scenarios* or *cameos*, within each one is a short narrative, which is part of a full life story.

The self-fulfilling prophecy

Stories told of identities constructed within work, family or community are ever changing, but sometimes identities can be attributed to previous labelling which comes from within a community or transferred from another (Dweck, 1999; Hart, et. al., 2004). Sadly some negative labels are given to us from a young age, which we internalise as we are constantly reminded by others of the identity that they think we are, or more perversely, want us to be. This can be especially harmful if the labelling is done by teachers as it has enormous behavioural and achievement consequences (Dweck, 1999). Rosenthal and Jacobson's (1968) *Pygmalion in the Classroom*, shows that teachers' expectation of their pupils' performance levels were not only well matched, but had a contributory effect. This is another example of Brophy and Good's (1970) work which recognised teacher expectation behaviour. Rosenthal and Jacobson (1968) also showed the *Pygmalion effect* was greatest for younger children, which is supported by other research (Cooper 1985; Palardy 1969; Rist 1970). It is important though, to recognise that it is easy to be too simplistic about the nature of the 'self-fulfilling prophecy' (Clark, 1963; Merton, 1968) as it is a multifaceted combination of 'attitude or conscious change' Sharp and Green (1975, p.126). It is here that identity can be seen as a close link to learning, in that identities are likely to act as *self-fulfilling prophecies*. Learning can help to close 'the gap between *actual* and *designated* identities' (Sfard and Prusak, 2005a, p. 47) and bring the vision closer to the reality. That is fine of course, if the vision is positive and rises above the present reality, but what of those who tell a negative story? Narratives are rarely entirely self-constructed as Sfard and Prusak (2005a and 2005b) have shown, and closing the gap between a negative construction and reality may be more difficult. If, as the literature tells us, the story-teller adjusts the story with experience (Sennet, 2000) and different situations and experiences change our identity to suit the situation (Goffman 1959; Wenger 1998), then negative

characteristics fed into the story become part of the identity. The story *is* the identity (Sfard and Prusak, 2005a) and the *self-fulfilling prophecy* then works against the story-teller.

The *self-fulfilling prophecy* was originally used in relation to education by Clark in 1963. His argument was at the time specifically relevant to educational minority children who were perceived by their teachers as unintelligent and consequently not worth any teaching time. Clark could clearly see the 'Catch 22' problem when he states:

> *If a child scores low on an intelligence test because he cannot read and then is not taught to read because he has a low score, then such a child is being imprisoned in an iron circle and becomes the victim of an educational self-fulfilling prophecy.* (Clark, 1963, p. 150)

This is particularly relevant to the problems in music teaching, especially singing. If the words in Clark's statement were changed to relate to singing, so that 'cannot read' is exchanged for 'cannot pitch' then the text (keeping the gender-specific words of the time) reads as follows:

> *If a child scores low on a **singing** test because he cannot **pitch** and then is not taught to **sing** because he has low score, then such a child is being imprisoned in an iron circle and becomes the victim of a **musical** self-fulfilling prophecy.*

We could also apply it to the generalist teacher who has no confidence to teach music and faces an Ofsted inspection during that lesson of course:

> *If a* ***teacher*** *scores low on* ***music*** ***teaching*** *because he cannot* ***understand the language of music*** *and then is not taught to read* ***the language of music*** *because he has a low score, then such a* ***teacher*** *is being imprisoned in an iron circle and becomes the victim of a* ***professional*** *self-fulfilling prophecy.*

This of course takes it to an extreme, but it makes the point. It could be that we have unintentionally constructed a system of teaching and training (and then inspecting) which promotes failure. The 'iron circle' as it was then called still exists in primary music teaching and training, as teachers who were originally victims of the 'iron circle' as children, become generalist teachers. The *self-fulfilling prophecy* is a serious educational issue which has a '... surprising impact on pupil achievement. Indeed we might even say that teacher expectations have a similar impact on pupil intelligence scores' (Marburger, 1963, p. 306). There is however a problem with this claim. If children do badly due to teacher expectations, then it could be argued that teacher expectations were actually based on past performance rather that on the *self-fulfilling prophecy* (Wineburg, 1987). Wineburg claims there can be no certainty that the teachers' expectations were actually the cause of the low performance. He also points out that the original Pygmalion study did not include a control group, although this was accommodated in further research (Harris and Rosenthal, 1985). Despite criticism, probably due to the unprecedented amount of publicity it received, there is still no real accounting for the positive results in the first two grades of students (Brophy, 1983), other than that of the *self-fulfilling prophecy*. The critics however (Wineburg,1987; West and Anderson, 1976) missed the crucial message given to the teachers in this study, which was not simply that the children were 'bright' or 'capable' but that they were 'likely to bloom; in other words they conveyed that these children were ... ready to grow and could profit from teaching' (Dweck, 2000, p. 116). Dweck suggests that

this could have inspired teachers to work more strategically with these children. This research is of prime interest to musical confidence and identity as it reinforces the importance of teacher expectation. The identity teachers allotted to those children had impacted on how the teachers taught and how the pupils performed. So identity may well be the story that is told, but it could also be the story assumed.

Is identity the external malleable shell which changes according to external and internal treatment? It is not only the external treatment researched by Rosenthal and Jacobson (1968) which creates a positive identity. The work which is of even greater interest is the effect of *the self-fulfilling prophecy* from the standpoint of the children's own expectations of themselves. Although we should not promote 'empty praise and condescending encouragement' (Erikson, 1959/1980, p.95) it is important to recognise the importance of a positive identity. We have seen so far that identity is learnt through interaction with others and it is supported by the work of Rosenthal and Jacobson (1968). Their work studied the effect of assumed *positive* identity, and it may be assumed the converse would be true of a negative identity. Closely linked with negative labelling is 'learned-helplessness' (Dweck, 2000; Maier et.al.1969; Weiner, 1974) referring to the expectation of failure, and that expectation does not change (it remains stable), so withdrawal takes place. An immediate image of this is my experience of seeing generalist teachers who have a poor musical identity withdrawing from teaching music in the belief that music is an inherited ability and will not change. We have to assign ourselves a role, which is the role we enact, in order to cope with the professional world of the generalist teacher. If that role is one of helplessness then it gives us a reason to withdraw. In the same way if we role-play a negative label given to us earlier of not being capable in a subject, it means we can hide behind it and reinforce it by being non-participants (Wenger 1998).

This means in some way 'the pupil plays a highly significant part in his own identity construction' (Sharp and Green, 1975, p.127) by behaving according to type and thus reinforcing the label, but as recognised earlier this may not be in the pupil's control. Perhaps Sharp and Green's claims are not age-specific, but Cooper (1985) supported by Crano and Mellon (1978) see the self-fulfilling prophecy as more likely to develop in the earlier years. Rosenthal and Jacobson's (1968) work also shows significant results in the first two years of elementary school in the US, as does Rogers (1982) who also sees the effects continuing until much later. As Woodhead et al., (1991) point out, this could be due to the fact that more research has been conducted with younger children and the influence of the reception teacher could be greater. The effect on the child may not be immediately apparent to an observer, as developing over time it eventually 'becomes increasingly clear that the young child is actively involved in the process of acquiring a motivational style' (Woodhead et al.1991, p. 174), affecting work style and learning. These early processes are seen to influence the future motivation of the pupil and it is likely, they suggest, that this learning identity is with us for life.

2.4 Musical identities

Acquiring an identity is a complicated issue and full of hazards on a life-journey, where avoiding negative input appears difficult; our musical identities suffer from the same hazards. The vast world of music is now more accessible than it has ever been, with modern technology offering us unlimited exposure across an infinite range of cultural diversities within its framework.

> *'Music' is a very small word to encompass something that takes as many forms as there are cultural or sub-cultural identities* (Cook, 1998, p.5).

Even in detailed studies, where such care has been taken over measurement and details, it was in the past assumed that participants were either 'musically sophisticated' because they played an instrument or 'musically unsophisticated' because they did not (Kruhmansl, 1979, p.592. If this attitude is still present in the assumptions of our current teachers, it may go some way to understanding lack of musical confidence. As Wenger says,

> *'We not only produce our identities through practices we engage in, but we also define ourselves through practices we do not engage in. Our identities are constituted not only by what we are but by what we are not'.* (1998, p.164)

Non-participation as previously explained, 'is in a reverse kind of fashion, as much a source of identity as participation' (Wenger p.164). So how do we come to engage in those practices in the first place and conversely how do we become *non*-participants?

From our early years, all of us are exposed to some form of music, from radio as 'background'; singing at home or school; learning an instrument; listening to current music on radio, television, MP3 players and i-pods, to participating in the creative process of music-making with a group of others or alone in our bedrooms as teenagers (Green, 2002). Perhaps the diversity of this participation adds to the many differing attitudes we have towards music. MacDonald, Hargreaves and Meill (2002) refer to the 'multifaceted ways in which we engage with music'. Despite this, there is still a musical identity problem and this may stem from the belief that there are those who *can* and those who *can't* 'do music'.

There are two polarised positions on musical ability: 1) musical 'talent' is something you are born with or have inherited; 2) musical ability is created through immersion and experience, placing a much greater emphasis on the social and environmental learning factors (Moore, et. al., 2003). I have observed the entity theory (Dweck, 1999) being reinforced only recently when a parent said (to a peripatetic teacher), 'My son had guitar lessons once, but gave up; still you've either got it or you haven't'. This belief contends that effort should not be needed, as if the skill is not inherited, no amount of effort will make any difference. To recognise musical achievements, sometimes at a very young age by composers and performers is quite right, but the immersion in music these achievers receive is also exceptional. Exposure to music is obviously an important trigger in the development of our identity with music. Macdonald, *et. al.*, (2002), have suggested that identity is formed according to the circumstances in which we develop, supporting Wenger's (1998) premise that we learn through social acceptance and cultural practice (Bruner, 1996; Lave, 1993; Lave and Wenger, 1991; Rogoff 1985) which dictates the ways in which we see ourselves. We look at our own behaviours and abilities in comparison to others.

The very beginnings of human musical identity are thought to emerge during the foetus's time within the womb, when it is known to react to sound and stimulus (Crade and Lovett, 1988; D'Elia, et. al., 2005), so it could be argued that some identity formation begins before birth as the foetus reacts to its world. Trevarthen (2002) argues that we are all born with a certain musicality, in that we have an innate awareness of music from babyhood; although this is not to say it is inherited from a family member, but that we all have something which innately makes us 'musical' (Campbell, 1998; Trehub, 2001; Welch, 1998).

> *These precocious signs of the socio-cultural self of the infant in the intimacy of the family may give us a pointer to the origin and function of a sense of 'musical identity' in the 'mass intimacy' of an adult 'public', where recognition of pieces and genre of music can be harnessed to powerful emotions of sympathy or antipathy.* Trevarthen (2002, p. 32)

Throughout our lives our need to use music in ceremonies such as weddings, funerals, parties, state occasions and coronations, to name but a few, emphasises the social influence of music. Much music is related to group activity showing co-operation reflecting 'processes of conformity and innovation' (Crozier 1997, p.67) as the groups change and new members join. It is within that group that our association with music develops and accordingly we present ourselves musically in relation to that group; within each group our identity in music may entirely different. So our *identities in music* (IIM), (Macdonald, et. al. 2002) become our *musical identity*. If we have mainly poor IIMs and therefore an overall poor musical identity, we present ourselves as not being 'good' at music in order to save ourselves the concern of having to perform to certain standards. For this study it is necessary to understand how the generalist teachers interviewed were influenced in their musical development and learning. We also need to know and the subsequent effect on their identities as teachers of music. Hargreaves, et. al., acknowledge that IIM s are based on 'social and cultural roles within music' (2002, p. 12), and it is this which is particularly relevant to the study of life musical experiences. For this reason we need to look at the social and cultural music practices and how they influence musical identity.

The social practices and life experiences, as we have seen, begin with a child's first interactions with the mother (Malloch, 1999; Trevarthen, 1999) and these interactions form a musical narrative which takes place between mother and baby (Stern, 1999). Roulstone, et. al's (2002) longitudinal study of 1127 children, aged 25 months found most mothers reported their child responded to turn taking, joining in with nursery rhymes and imitation. They also found strong a relationship between children's verbal comprehension and their use of expressive language. Although this study focused on the mother-child relationship, it is not only the mother but immediate family members who also play an intrinsic part in a child's identity and musical identity, 'irrespective of whether or not they learn (a) musical instrument themselves' (Borthwick and Davidson, 2002, p.76). Apart from their own expectations and family histories which they bring to their interactions with the child, it is the musical interactions themselves which are essential to the development of the child's musical identity (ibid.). Children acquire some understanding of themselves and of others and it is both these elements of understanding which form identity. Consequently a musical understanding of themselves and of others is what informs a musical identity (Lamont, 2002). This emphasises the importance of the family members who are the originators of these initial experiences, but there comes a change when children go out into the much wider community of school. As Lamont (ibid.) explains, children previously classify themselves in relation to what she terms the 'microsystem of the home' (p. 43), which is a familiar and mainly constant relationship with parents, sibling and close friends and family. The move to the school community for most of each day encourages other comparisons and definitions within the 'microsystem of the school' (ibid.). This very different set of relationships could contradict a musical identity previously formed, as would further changes in schooling (Eccles, et. al. 1993). We now see why the musical identities of the teachers, which is projected when teaching children , is so crucial to the support and development of the child's musical identity. Wherever the familial-created

musical identity is along the gradation of positive to negative input, a school community of one type or another will have musical influence for at least twelve years of a child's life.

It is quite easy to understand how positive musical experiences can lead to a positive musical identity and vice-versa, but what if the school offers very little musical participation, due to lack of the perceived lack of expertise? Lamont and Tarrant (2001) compared two secondary schools, one with above average academic success in GCSEs, with visiting instrumental teachers and much extra musical activity; the other with virtually no extra musical activity and below average success in GCSE music. The purpose of the study was to identify and compare the musical identities of the children from years 7 to 9, ages 11-14 years, from both schools. The unexpected findings showed that the school with less musical activity and below average grades was the one where the children had the more positive musical identities. The authors pondered the relevance of school contexts in these results as 'in more overtly musical contexts more children have a negative musical identity (...) whilst in less overtly musical settings more children have a positive musical identity. (Lamont, 2002, p. 54). A school with fewer instrumental players, seems to have children who do not have a musical identity problem as they have no high musical achievers with whom to compare themselves.

One of the problems which may be specific to music is that it 'directly engages with issues of identity' (Larson, 1995, p. 547). An adolescent's choice of music identifies the adolescent within a group of concurring peers, and builds unity with those peers in the wider community of the adolescent world Larson (1995). By this action they build an identity with the world of popular music, showing musical preference to also be part of a musical identity, making them part of group which they come to as a performer or listener. In the past, Larson recognises that school music has distanced itself from popular music, and achievement was only seen in relation to formal music. This is not to say there is not a

place for children who wish to follow that pattern and learn instruments, join orchestras and take music exams. Unfortunately they are often in the minority and as a consequence it is vital we address the nature and quality of classroom music as for some children it is the only access some children have to school music participation.

Participation in music is obviously an essential part of developing a musical identity. By participation I mean not only acquaintance music experiences but also some association music experiences as previously described. These two areas of experience with music go some way to forming our musical identity, not just through the experience of music itself, but by the attitude of others to our musical responses. This could be an example of Sameroff's (1991) transactional model which is a reciprocal interaction between the child and context over time as 'behavioural development is regulated by the interplay between individual and the cultural system'(ibid., p. 172); the cultural system in this case could be school, family, or community, all *communities of practice* in their own way. It is these competence beliefs which are formed, it seems, in the primary (elementary) years (Stipeck and Mac Iver, 1989; Wigfield, 1994), but that does not mean to say that they are not also formed or changed at any other time. M usical identities can also change according to the community in which individuals find themselves and we can therefore have multiple *identities in music (IIM)* as IIMs are situated and relative to that community.

Although family influence on the musical identity is strong and parental expectations are central to its development (Borthwick and Davidson, 2000), school musical experiences also play their part in developing the musical identities of their pupils. In Hennessy's (2000) study of student teachers the long-term effect of music education experiences are questioned.

> *For some it seemed that their own musical education may have contributed to the feeling that performance expertise was paramount. It appeared that the more counterproductive experience they had had, the less successful the course was in instilling confidence in the students.* (Hennessy, 2000, pp. 191-192)

As in any subject, positive teaching helps to develop positive identities with that subject as Rosenthal and Jacobson (1968) have shown, and conversely negative teaching helps to create negative subject identities. If a child cannot pitch and is told not to sing, this creates not just an exclusion from music but a social exclusion from peers which is the 'most common and important cause of anxiety' (Baumeister and Leary, 2000, p. 36). The teaching of singing seems to be a strong example of Brophy and Good's (1970) previously mentioned study, where the more able are assisted and the less able ignored, reinforcing the status quo and musical identity of the children involved. Negative teaching is also well documented in Ingleton's (1999) work which clearly shows the effect of the power relationship of teacher and pupil in her work on emotion and learning, where she states, 'Pride and shame are central to the construction of identity' (Ingleton, 1999, p.2). Memories of these events are also often tied up with strong emotions and 'negative comments from teachers, public humiliations in front of friends and peers and lifelong perceptions of disability' (Welch, 2001, p 15). *Lifelong perception of disability* in music means a poor musical identity and permanent label. Unfortunately it is likely that a poor musical identity prevents further involvement with music and so the musical identity is static as it is never tested in another setting. 'Humiliation is the rejection of an encompassing group or the rejection from such a group of a person with a legitimate right to belong to it', (Margalit, 1996, p. 141) so a person who is humiliated in a music lessons is in effect rejected. A musical identity is as it is perceived by the holder of that identity

(Goffman, 1959, 1990; Holland et. al., 1998; Woodford, 2000) and it is this which defines the role they play. As school is an 'important social context, where messages about the value of music, and who music should be for, are transmitted effectively' (Lamont, 2002, p.56), it can also, just as effectively, transmit messages about who music should *not* be for. It is for this reason that the teaching of music has to be handled with care and understanding. An appreciation of the difficulties some children have, may well come best from the non-specialist using experiential knowledge to coax and transmit enthusiasm for all children with no exclusions. Positive musical identities need to be nurtured and reinforced.

This thesis will suggest that, allowing generalist teachers to develop positive identities as teachers of music will take time, and must include attention to the way in which the curriculum is used. Primary generalist teachers have multiple identities of the different 'subject teachers' they become at each change of lesson. When generalist teachers become 'music teachers' their identities not only relate to the issues of teaching music, but also to the personal musical identity they bring with them into the classroom. There is *an interplay* (Wenger, 1998) between their pedagogical knowledge, school knowledge, subject knowledge, experiential knowledge (i.e., *the generalists' professional knowledge model, Fig. 1.2, p.26)* and their personal musical identity, which may hinder or help the teaching process.

In summary, the literature has highlighted the importance of the social nature of learning, linked as it is to the influences of school, family, and social and cultural groups. The development of an identity in music (IIM) within these groups, emphasises the importance of the part teachers play in shaping the musical identities of their pupils. A lack of understanding of the propensity children have for music, is highlighted by the tendency to

exclude children, who are deemed 'unmusical', from participation and thus peer-group inclusion. This has shown the strength of the power-relationship between pupil and teacher, and the negative musical experiences a teacher can give to a child. A perceived poor subject knowledge and problems with performance seems to be relevant to the quality of teaching by generalist teachers, who may not recognise their own experiential knowledge as relevant to the demands of the National Curriculum. As musical participation and experiences are so much part of our musical identity, it is possible that an investigation of these experiences will identify reasons for the musical confidence of generalist primary teachers. An examination of the detail of these experiences, whether positive or negative, may also highlight the gradation of influence, with implications for teaching and teacher training.

3. How Do You Do It? (*Gerry and The Pacemakers:* Murray)

Methodology

Using interviews to capture musical life-histories raises many questions which have to be addressed before deciding on the correct path. This chapter discusses the choice of interview and what they offer to the research process and discusses the semi-structured interview in particular. The musical life-history interview has its roots in the life-history interview and I consider its aims and suitability for this study. In order to establish a biographical aim of the interviews, the types of question asked are an important consideration, as are the 'truth' and 'reliability' of memory. The use of techniques in music education research is discussed as important to this study.

3.1 The musical life-history interview

The research interview

Research designed to explore lived experiences in a qualitative study often uses life-history interviews as its main data source. Deciding on the main interview method depends on the type of information required. In capturing oral history, the very personal nature of the information being offered necessitates certain informality to develop a relaxed interviewee/researcher relationship. Nevertheless, there is a requirement of the research to ensure that each participant has the opportunity to develop their narrative, and the researcher has to allow this to happen. Due to the control the interviewer has over the questions there is a problem of *power-relationships*, but by carefully designing the

interview with open-ended questions, it accommodates the balance of control and freedom for the interviewee as far as possible.

> *This very shift encompasses a willingness on the part of the researcher to cede 'control' of the interview scene to the interviewee and assume the posture of active listener/audience participant* (Jones 2006, p75).

It may seem that the unstructured interview (Cohen and Mannion, 1994, p. 273), would have been suitable, giving autonomy to the interviewees and allowing for a true narrative to develop. Whilst agreeing that the interviewee needs the freedom to develop answers in a narrative style, it is clear that this 'freedom' has to have boundaries of time, and still needs guidance to guarantee coverage of the main data requirement of the research questions. If no guidance was given, and a completely unstructured interview method was adopted, it would not support interviewees' equal opportunity to cover the full chronological path and in that way restrict the interviewee's voice. Therefore, some intervention was needed to make the narrative clear, as incomplete or indistinct answers were often given. For this reason, intervention, in the form of questions from the researcher ensured important opportunities for clarification and exploration were afforded to participants. May (2001) recognises that interviewers have to achieve clarification and elaboration of the responses, enabling them to, 'Probe beyond the answers and thus enter into a dialogue with the interviewee' (p.123). An unstructured interview would not easily have accommodated interviewer intervention, and conversely a heavily structured approach would have stifled the flow of story-telling, not allowing for elaboration or clarification and I decided against the use of a structured interview for that very reason. Therefore, open-ended questions in a semi-structured interview are suitable for the musical life-history interview, and would seemingly support the 'informant' style of Powney and Watts (1987). This format can give

support to open-ended questions and ensure opportunities for clarification whilst '(offering) enough shape to prevent aimless rambling' (Wragg in Bell, 1984, p. 184), making it a ideal design choice for this study. The aim was to be flexible enough to allow the voice of the participant to be heard whilst enabling as much of the musical life-history story to be told as possible.

The semi-structured interview

Whilst the semi-structured interview seems a suitable format for the life-history interview, I have to acknowledge the work of Noaks and Wincup (2004) who identify the 'open-ended' interview (unstructured) as the most used for autobiographical work, with strategies of 'flexibility, rapport with the interviewee and active listening' (p.80). These strategies could also be seen to be those of the semi-structured interview, but according to (Noaks and Wincup (2004) there is a subtle difference between the two. They identify the strategies of the semi-structured interview as being: 'some probing; rapport with interviewee; understanding the aims of the project' (ibid., p.10). However, the *active listening* attributed to the open-ended interview, could also be a strategy implicated in the design of the semi-structured interview. Without active listening the interviewer cannot know what question to ask in order to obtain the clarification (May 2001) and expansion as previously recognised by Fielding (1988). Nevertheless, Noaks and Wincup (2004), see active listening in the *open-ended* interview as allowing the interviewee more freedom 'whilst bearing in mind the broader aims of the project' (ibid., p.80). This is confusing as the strategy of *understanding the aims of the project* (ibid.) they had previously attributed to the *semi-structured* interview. The semi-structured interview allows for some probing, whereas the open-ended does not. If the interview is controlled by the interviewee, its

flexibility is minimal; whereas the semi-structured interview must allow the interviewee to talk and develop a story whilst also coping with some intervention and so has to be *flexible*. As Silverman (2006) admits, lists need specific illustration to fully explain, but it is enough to assume that there is an overlap of features bridging both types of interviews, with more flexibility in the semi-structured interview allowing for different styles of story-telling of the different stories told.

Therefore, although Wengraf's (2001) 'single question–minimum further intervention interviews' (SQUIN) (ibid., p111) , is designed specifically for the 'Biographic–Narrative–Interpretive Method (BNIM)'(ibid.) I did not see it as ideal for this study. As a single question does not necessarily keep the interviewee 'on track', which is the design function of semi-structured interview, it cannot be 'a conversation that has a structure and a purpose' (Kvale, 1996, p.6). Although Wengraf suggests that the SQUIN is a semi-structured interview, in my view it is more unstructured than most within that type. In recognising 'most interviews (...) may need to be *actively supported but not directed* in their narrative activity', Wengraf (2001, p.125) seems to classify 'support' as being minimal guidance, suggesting that anything over that becomes 'direction'; the difficulty was in differentiating between support and direction and I could see a 'grey area' in the overlap. Nevertheless, I would argue that the semi-structured interview can offer support *and* direction, as asking improvised questions which are triggered by the narrative itself offered gentle direction. These questions assist the clarification process (May, 2001) and in order to achieve this, the interviews were, 'semi-structured by thematic guide with probes and invitations to expand on issues raised' (Fielding, 1988, p. 212). These improvised questions were therefore lead by the interviewee in that questions were stimulated by the interviewee's narrative, but getting the balance of questions and freedom 'correct' is important. As Novak and Gowin (1984) state,

> *Part of what makes interviewing exhausting is the constant tension between permitting and encouraging free cognitive expression and, at the same time, attempting to get interviewees to reveal what they know and how they think....* (pp. 131-132).

Life-history interviews

The semi-structured interview is an interview method with the balance and flexibility to allow for the multiplicity of interview responses to the main interview questions. It allows for researcher improvisation, which in itself has the ability, in experienced hands, to ensure each participant has a full opportunity to tell their story. It is therefore particularly suited to the life-history interview and thus suited for this research. The semi-structured format recommended for these interviews is appropriate, being 'in between the focused and structured methods' (M ay, 2001, p. 123).

> *(The) semi-structured life world interview (...) is defined as an interview whose purpose is to obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of described phenomena.* (Kvale, 1996, p.6)

The 'life world of the interviewee' (Kvale, 1996, p.6) in this study is 'the musical life world', narrowing down the focus and possibly making the label *life*-history interview too broad for this purpose. I want to refer here to the earlier recognised problem of the broad description of the life-history interview. It is not complete life-histories which are needed for this research, but it is experiences which are music-related over a lifetime period. It is

necessary though to hear the context of these memories, setting them within a background to achieve some meaning. In this way each experience is a 'musical life cameo' and each cameo tells a story. It is the number of cameos told in the course of the interview which make up the whole musical life story as it is remembered for that interview, and it is that story told which is the narrated musical identity (Sfard and Prusak, 2005a). An understanding of the life-history interview and use in qualitative research will help to clarify its suitability.

First-hand oral accounts of people's lives have long been used by social scientists, as their high quality and rich content offer researchers an enviable source of comprehensive, exclusive data. Modern and unobtrusive technology now offers greater opportunities for data capture and is particularly convenient to use. There are many oral history projects (such as BBC Oral History Project; East Midlands' Oral History Project, University of Leicester; King's Cross Oral History Project; Vietnamese Oral History Project) currently in use. The Imperial War Museum has a sound archive database, built up over the last thirty years with recordings constantly being added to, with personal detail and experiences of a depth and quality rarely found in other sources of data. As their own website states, 'People will often recall detail and personal reactions which may not otherwise be preserved' (Sound Archive, 2005). In the same way, life-history interviews offer a richness of information and highlight the interviewees' perception of their relationship with music and gain some in-sight into how their musical identities were shaped.

On listening to some of the archive interviews mentioned, they may seem just like relaxed conversations, but the research interview is not purely a conversation in the general sense, due to its different qualities. A social conversation is not usually planned in a set time or place or between strangers, as is an interview (Rubin and Rubin, 2005). But Kvale, (1996)

thinks a conversational style *can* be achieved as it is 'based on the conversations of daily life and (is) a professional conversation' (p.5). As Clandinin and Connelly (2000) state, 'We might imagine researcher and participant as engaging in oral history conversation, during which each brings forward oral history material' (p.111). The problem here is that if the researcher also brings narrative material to the interview, that would bring into question the effect of the researcher and endanger the validity of the data collected. Measor (1986) goes as far as to suggest that the relationship be 'bland' but I have to say that I am more inclined to think that some rapport relaxes interviewees and encourages them to tell their story. To be more precise, I regard the interviews in this research, which are designed to explore lives through memories of incidents and experiences, to be *supported, narrative dialogue* rather than conversation. The intention is to give the interviewees agency over the stories they wish to tell, reducing the power and imbalance which may occur. In reality an equal partnership is unlikely, due to what has to be the one-sided nature of the conversation in the life-history interview. Although there is a power relationship here, in that the researcher has control, it is also essential that the researcher becomes the listener.

No matter what type of 'conversation' or supported narrative dialogue I construe it to be, it must not deter from the fact that any interview, no matter what its structure, needs to be carefully planned and skilfully handled. It is likely that any interview is structured according to the intentions of the interviewer (Powney and Watts, 1987) as 'the purpose of the interview is to satisfy the researcher's questions; it is he or she who overtly directs the proceedings' (p.18). Needing to know the influences on interviewees' musical identities necessarily impacted the structure of the interview, but was not the driving force. As the broad questions were solely around remembered musical experiences, and although the structure was ideally chronological, there needed to be flexibility in allowing the interviewee to jump to a remembered musical experience as it came to mind. One memory

may trigger off another, but it may not chronologically follow. The only reason for a chronological preference is that it helps the interviewer to ask more appropriate questions if they have some insight as to what experiences came before. The questions asked were chronological in the life sequence, but that was only an outline to ensure that no period of time was omitted whilst allowing the musical life to unfold. Each interview was slightly different as interviewees all differed in the stories they had to tell and the way in wish they told them. Short answers stimulated more questions whereas longer relevant answers did not require the interviewer to intervene as much. This especially applies to the life-history interview which is similar to the 'respondent' interview as it had the expectation of a set of common questions and there is a purpose towards which the interviewer must drive the action (Powney and Watts, 1987).

As we make sense of ourselves through dialogue by constructing our identity or musical identity in this way, it is right that research which needs this information should harness the oral tradition. The overall factor which distinguishes life-history interviews from others is that the focus is on the individual (Hatch and Wisniewski, 1993). The aim is to understand individual lives through interviewer-interviewee interaction, as stories are joint-constructions (Mishler, 1986). Therefore in some sense stories are 'co-authored' (Bruner 1990), and the researcher cannot be taken out of the equation; the researcher and participant co-constructed an occasioned telling.

The life-history interview is the most appropriate for this study, and should offer a wide variety of data. I have already suggested that the story told will help me to understand the musical identity of interviewees, but it is experiences and possible links with musical confidence which musical identities may reflect. Referring back to the literature around identity construction, it would appear that recognising the communities of practice (Lave

and Wenger) experienced by the interviewees, will help to understand how their musical identity developed in those embedded contexts. The numerous experiences which were explored, will merge to 'define a person's epistemological standpoints from which their beliefs, values and actions are derived' (Osborne, 1998, p.428). The semi-structured format allowed questions which develop an understanding of the interviewee's position within the practice and ascertain whether that practice is peripheral or marginal and how the interviewee functions within it.

It will also be of interest to ascertain any links with interviewees' current expectations of themselves as teachers of music and their previous labelling. Participants were not asked about their experiences of labelling specifically unless it was uncovered in the telling of their experiences and recognised by themselves. The data generated by this type of interview should aid understanding of the significance of any labelling, to ascertain if there is any relationship with those labels and their present musical teaching confidence. As layers of IIM (Macdonald, et. al., 2002) merge to form a musical identity, the data could show that a number of experiences have combined to influence the present musical identity of an interviewee; conversely it may be that one outstanding experience or critical event is crucially defining. The data will help identify the types of experiences which are interpreted as being of most significance in respect of an interviewee's musical identity, be it singular or accumulative.

Seemingly teachers draw upon their own life experiences quite naturally in conversation, which was Goodson's (1990) reason for promoting the analysis of accounts of teacher's lives in research. In his experience, when talking to teachers about practice and curriculum issues,

> *...they constantly import data on their own lives into the discussion. This I take to be prima facie evidence that teachers themselves judge such issues to be of major importance.* (Goodson 1990, p. 142)

He argues that *not* to use data on teachers' lives, would require justification as there is such a vast amount of relevant issues which needs to be heard as, 'it is in short, yet another example of the selective use of the 'teacher voice'' (Goodson, 1991 pp. 35-45, html downloaded 27.08.08). He has yet to hear reasoned explanation as to why this data should be ignored. Indeed, as shown in the identity discussion, there is a strong argument for narrative research on the basis that humans make sense of their lives through narrative or "storied" terms (Bruner, 1986, 1990). Hitchcock and Hughes (1995) agree, life-history research gives a more profound understanding of an individual's past experience and understanding of cultural development. As music covers both the cultural and educational spectrum, the life-history interview seems an ideal approach. Nevertheless we have to acknowledge that not all interviewees are good narrators or have the ability to recall or express their memories in a narrative sense due to shyness or reluctance. As Fuchs (1984) recognises, we meet a wide variety of interview types in research:

> *We must assume that not every interviewee is capable of giving narrative presentations of his or her life. We meet reticent, shy, uncommunicative or excessively reserved people, not only in everyday social life but also in biographical interviews.* (Fuchs 1984, p.249)

Nevertheless, the difference in style is part of the difference in identity and part of the data collected. It may be possible, that in giving prospective interviewees the choice of participating or not, by default we only interview fairly confident people who are willing to

talk about themselves; so it begs the question, 'Do we *ever* interview a true cross-section of people?'

Interview questions

There is of course a responsibility of the researcher to support the interviewees throughout the interview process no matter how relaxed they may appear, as the narrative presentation needs encouragement either to focus or to stimulate the 'storyline'. To ask questions in a different way or to be more specific can help the participant to begin and assist the narrative in the life-history interview, and questions need to be phrased to encourage narrative answers and further thought. Wengraf (2001) suggests that TQUINS (Topic Questions aimed at Inducing Narrative) or less clumsily, 'narrative-pointed' questions can be more suited to narrative enquiry as they demand a narrative answer. They state, 'Such questions do not just *permit* a narrative response, but actively *ask for and point at* a narrative response' (Wengraf and Chamberlayne, 2006, p.20). Nevertheless, this is difficult to achieve in a more conversational style where the questions are improvised, albeit around a light structure. So for example the question, 'Can you tell me about your mother?' would encourage a greater narrative plot if asked as the narrative–pointed question, 'Can you tell me about an event involving your mother?' and the questions following would similarly be phrased in order to receive a narrative answer. However, it is not a usual life-history storyline which is the focus of these interviews, but as mentioned in the previous chapter, 'musical cameos' of life-experiences. If each of these cameos has within it the potential for a short narrative, then it will be aided by the narrative-pointed question.

'Truth' and memory in the life-history interview

How reliable then is the story we hear in life-history interviews? We know from personal experience that different people often see events in a completely different way and have a different perception of events, timing and outcome. Accident recall, for example, is difficult (David and Follette, 2000; Haber and Haber, 2002). Detail is often lost in retelling or altered unknowingly, and the geographical position of each witness gives a different point of view in the literal sense. How can we be sure the interview recalls the event correctly? More importantly are we trying to achieve the impossible and is it the *truth* of the event which is important or the *perceived* truth? Of course, when the memory is a conscious, false memory (Sikes 2000), in other words a 'lie', that is a different matter. But is it likely that musical life-histories told in this study would be consciously false? To lie about a musical background would have no advantage, but this being a small-scale study such lies even by one person would have a severe affect on the findings. A lie would be difficult to maintain through an in-depth interview as the researcher could question inconsistencies. A deliberate fabrication would be of great interest, since the need to lie may reveal more about the musical identity of that person than the 'true' story. Misleading information accumulated over time can turn a lie into a belief in that person's memory (Loftus, 1992). The flexibility in the life-history interview process allows 'deliberate deception in research interviews (to) be checked with careful interviewing techniques' (Kvale, 1994, p. 154) and further questioning may uncover reasons for it. I do not think for one moment that all experiences have been remembered or shared. Most probably if the interviews are repeated at a later date, some of the stories will be remembered differently and some new ones will appear, with old ones forgotten for that moment in time. Memory changes, and is as flexible and as multifaceted as the *multiple identities* of the interviewees.

'Personal narrative simultaneously is born out of experience and gives shape to experience' (Ochs and Caps, 1996, p. 20), which makes the narrative inseparable from the identity (ibid.) and of course ever changing. W hilst Ochs and Caps see narratives only as 'versions of reality' (p.21), it has already been noted that Sfard and Prusak, (2005b) think the story told *is* the identity. Whatever the point of view, it cannot be denied that the life-history interview told story is as the interviewee wants the story to be told. Unless it is deliberately misleading, at that moment it is the story the interviewee believes.

> *The underlying theory is that the self is socially constructed through reflection – memories. The construction of self at any moment plays an important part in how the event is constructed. Memories therefore are studied in their own right; they are not judged against the 'real/true' past event.* (Small, 2007)

An experience is fully understood only after it has happened and it becomes part of a fuller picture as, 'Meaning does not lie in the experience. Rather experiences become meaningful as a result of being grasped reflectively' (Arnold, 1979, p.22).

What therefore is 'truth' and how do we search for it, if we are not sure of what it is? We can all argue our own perceived truth of an event believing that there is no other 'truth', but how, if each observer has a different 'truth', is there such a thing as *real* truth? Stories are often retold in different circumstance with different emphasis on retelling to a variety of audiences, so it may suit a current topic to emphasise different components of the story, which would give importance to previously unimportant sections of the story told. Knowing a research topic may encourage the interviewee to emphasise events to fit in with the researcher's interest, in order to be 'helpful'. Even, 'the same set of questions by the

same interviewer can elicit significantly different answers at different times or places' (Scheurich, 1997, p. 62). Interviewers can be certain that, 'they are getting the story participants want to tell and that in itself tells us good deal about what we really want to know' (Atkinson, 2001, p.136). Personal experiences of school will also have influenced 'the development of a body of values, commitments (and) orientations' (Calderhead and Robson, 1991, p. 1) of their teaching styles. For this reason researchers have used life-history interviews to ascertain a link between the school experiences of the teachers and their beliefs about teaching (Knowles and Holt-Reynolds, 1994; Trotman and Kerr, 2001). Although teaching style is not part of the data, it is these attitudes to teaching music which may well hold reasons for any lack of confidence.

Even without the problem of different perceptions and understanding of an event, there is the added dilemma of memory. Clements (1999) recognises memory problems in life-history interviews and groups them in four ways:

1. In time memory may fade.
2. Information which is given at a later date can distort memory.
3. We have ways of viewing ourselves which is our present image (self-schemata) and this can influence past memory of autobiographical processes.
4. A possibility that if our self-schemata changes, then so will our auto-biographical memory.

Clements' concern is the 'fictive voice' (Clements 1999), by which he means something we believe to be true is in fact false memory. Whilst recognising the need for autobiographical research he stresses the need to offer teachers 'a critical process' (Clements 1999), to help them structure recall. In recalling personal positive and negative

experiences, it is often what is perceived to have happened which is perhaps more important than what actually took place. 'If a past is created which believably 'fits' with other pasts, presents and futures, and is acted upon as such, it is real' (Maines et al., 1983, p.165). Holstein and Gubrium (2000) support this view when they state,

> *In our biographical narratives we combine expectation and experience, from all the differing perspectives of our life, into a coherent whole that is subjectively meaningful to us, and hence 'true to life' (p.102).*

In the review of the literature on the acquisition of identity, musical identity and the effect of 'labelling' we can see this to be the case. The 'ways of viewing ourselves' alluded to by Clements (1999) is problematic, for if individuals have several identities from several communities or relationships they also have several ways of telling their musical lives, which may well be contradictory (Norquay, 1990). This leads to difficulties in the data analysis of course, but it is this very contradiction which is in itself a truth, and shows the multiplicity of identities (Goffman, 1959; Sennett, 2000; Wenger, 1998) forever interacting and negotiating (Wenger, 1998) as is the identity itself. This challenge to the analysis can be considered positively, as the very rich data encourages joint meaning-making (Scardamalia and Bereiter, 1991), empowering the interviewee to negotiate the meaning where contradiction has thrown it into question.

Asking the interviewee to begin with their earliest musical memory is what you will get, but it is only their earliest memory at that moment in time, as only minutes later an even earlier memory may be recalled. It may be the most vivid memory which first comes to mind and that may or may not be the earliest. Research also shows that there is considerable variation in the age individuals begin their first autobiographical memories.

when as adults they are asked to recall them (Usher and Meisser, 1993). To have a set formula for an autobiographical narrative interview ignores the individuality of the interviewee. As I have stressed earlier, by very essence, autobiographical narratives have to be flexible. As Morrissey (1970) states,

> *'To reduce interviewing to a set of techniques is, as one person put it, like reducing courtship to a formula (……). There is a danger of too much reliance on tools and not relying sufficiently on old-fashioned intuition as to which tool to use in which situation'* (p.110).

Encouraging talk about musical experiences is seen by Macdonald, et. al., (2005) as an important element of musical communication. They reference talk as a 'tool of social action (where) people are seen as being able to achieve certain personal and social ends through their talk' (ibid., p. 321). As a social interaction tool, talk varies according to the audience and this is especially true of interviewees, where the interviewees' responses may differ according to interviewer, surroundings and perceived aim of the interviewers. In their research Macdonald, et. al., (2005) examined two groups, one from a young musical community group and the other, professional jazz musicians. They were interviewed giving accounts of their work with music as a community of musicians. Both groups were found to assign to themselves specific musical identities, showing that, 'whatever their age or stage of musical development, all use talk about music to shape and claim musical identities' (ibid., p. 337). The importance of negotiating an identity within each conversation was a noticeable element of supporting the collective story-telling which storied a group identity (Sfard and Prusak, 2005a). It is only the believed 'truth' for that moment in time which can be hoped for, aided by an easy conversation to encouraged candid responses.

So lastly I need to address the question proffered by Silverman (2006), 'why interview?'. He warns qualitative researchers against assuming that interviewing is the accepted practice by ignoring the other possibilities. Like Silverman I want to quote Byrne (2004) who states,

> *Qualitative interviewing has been particularly attractive to researchers who want to explore voices and experiences which they believe have been ignored, misrepresented or suppressed in the past.* (p. 182)

It is these *ignored voices* which have eliminated other approaches for this research. Practicing, experienced primary teachers seem to have far less opportunity to voice their concerns about their teaching than other groups, such as NQTs (newly qualified teachers) and trainees. By definition these teachers cannot be specialists in all the twelve subjects they have to understand and teach. I suggest it is assumed that experienced teachers can cope because they are not often heard to complain; their voices are too soft amongst the chatter of the subject promoters and curriculum writers who little understand, it seems, the plight of generalist teachers. This is reason enough to know for sure that the choice of the autobiographical qualitative interview for this research is necessary and appropriate.

3.2 Concept maps

As it is vital for the interviewee to have the opportunity to clarify, revise and expand on the significant issues arising from the musical life-history interview, I have developed a checking and verification process using the idea of *concept maps*, which was developed by Novak and Musonda in 1991, for their longitudinal study of concept learning in science.

Concept maps are promoted as evaluation tools to identify students' conceptual understanding, and they are now widely used in knowledge acquisition research. In Novak and Gowin's (1984) opinion, concept maps are the most important method of depicting the relationship between concepts, as "People think with concepts, and concept maps serve to externalise these concepts and improve their thinking"(p.2). The concept maps in Beyerbach's (1988) study of the nature and development of teachers' thinking in relation to technical vocabulary, provide a good visual representation of the changes in their thinking over time from pre-service to post-service. Buzan and Buzan, (1993) have also championed their use in the form of mind maps to aid thinking and memory, but concept maps in a variety of forms have been commonly used to assist various learning systems throughout history. They derive from the semantic networks of Porphyry in the 3rd century AD, and not just from Novakian style maps.

The use of concepts maps in testing and measuring knowledge acquisition is where concept maps have their critics, but my use of these maps is for a different purpose and their visual representation and verification facility is one of their main advantages in this study. Kagan (1990) sees concept maps as unable to capture long-term change over time, but this relates to the use of concept maps in studies of cognition. Phillips (1983), also questions the assumption that the organisation of the long term memory of the individual who drew the map can be represented in a drawing. If he were to view the 'drawing' as a diagram it might appear more acceptable, although I think he misses the riches of the data they offer. It is unusual to use concept maps as life-history interview transcript data and so the criticisms do not really apply. Novak and Gowin (1984) see them as 'externalising understandings about concepts, relationships and meanings' (Powney and Watts, 1987, p.30) which perfectly describes their use in this study. The maps become working documents which stimulate conversation and debate.

> *We do not claim that a concept map is a complete representation of the relevant concepts and propositions the learner knows, but we do claim that it is a workable approximation, from which both students and teachers can consciously and deliberately expand and move forward.* (Novak and Gowin 1984, p. 40).

The main bone of contention seems to be the use of these maps to test understanding. The argument being that students could be taught just to reproduce an 'expert' map, nullifying its use as an assessment tool (Ruiz-Primo and Shavelson, 1996). However, using the concept map properly as an assessment tool should show students' depth of understanding rather than surface knowledge. Using the maps to add to and explain transcript information from life-history interviews is not using it as a testing tool so the problem does not apply.

There is a deeper issue however, *behind* the criticism, which seems to be that the concept map itself represents a constructivist's approach. This appears to alienate the anti-constructivists to the use of this method, highlighted by the correlation between the critics of the concept map and the critics of constructivism. Phillips (1983) sees conceptual difficulties in the use of concept maps. He quotes Kieras (1980) stating, 'Internal representations cannot be uniquely identified from behavioural data' (p.31). If by 'internal representations' he means an image or perception, then from a social-constructivist's viewpoint, I would have to disagree. Internal representations are formed by our care-givers and early experiences, (Mead 1934; Cooley, 1902; Erikson 1968; Schaffer 1996) and therefore behavioural data must reflect these experiences. We have a difference of opinion here, not about the concept maps *per se* but about theoretical issues.

Phillips's criticism of the constructivists' view point is due in the main to their variety of approaches and tendency to lean towards relativism, together with their complete assumption that knowledge is acquired through language as a social process. It is unlikely therefore that he would approve of concept maps showing possible links between childhood musical experiences and musical confidence. Nevertheless, Phillips does see *active participation* by the learner as a positive side of constructivists' thinking, 'together with the recognition (by most of them) of the social nature of learning' Phillips (1995 p.11).

Rae and Carswell's, (2000) study of entrepreneurial learning used a concept map to make a visual representation of life-history interviews and they looked for any links with influences throughout the lives of the participants. The map itself was an accumulation of all the findings put together rather than individual maps for each participant, although seemingly it was compiled by the researchers rather than the participants. Interaction with the participants in the compilation of the maps may have helped to verify and strengthen their findings. Their findings strongly reflected the social interactive process of influence and learning.

> *All the participants cited examples of the way in which learning from others had been a powerful influence, including parents, mentors, powerful owners, other entrepreneurs, consultants, employers, non-executive directors and academic teachers. Clearly, their social relationships were fundamental in their learning although none cited a 'role model' as such.* Rae and Carswell (2000, p 224)

They clearly found the concept map enabled them to appreciate the relationship between social interaction and learning. Learning in this case was not necessarily just cognitive but was 'evolving and reshaping their identity' Rae and Carswell (2000). This is relevant to teachers who may have grown up with negative musical inputs, as the one thing they need is confidence in themselves and a positive musical identity. The central theme of Rae and Carswell's concept map is the result of the entrepreneurs' positive, social and interactive learning and that is 'confidence and self belief' (Fig 2.1), without which they would not have become entrepreneurs.

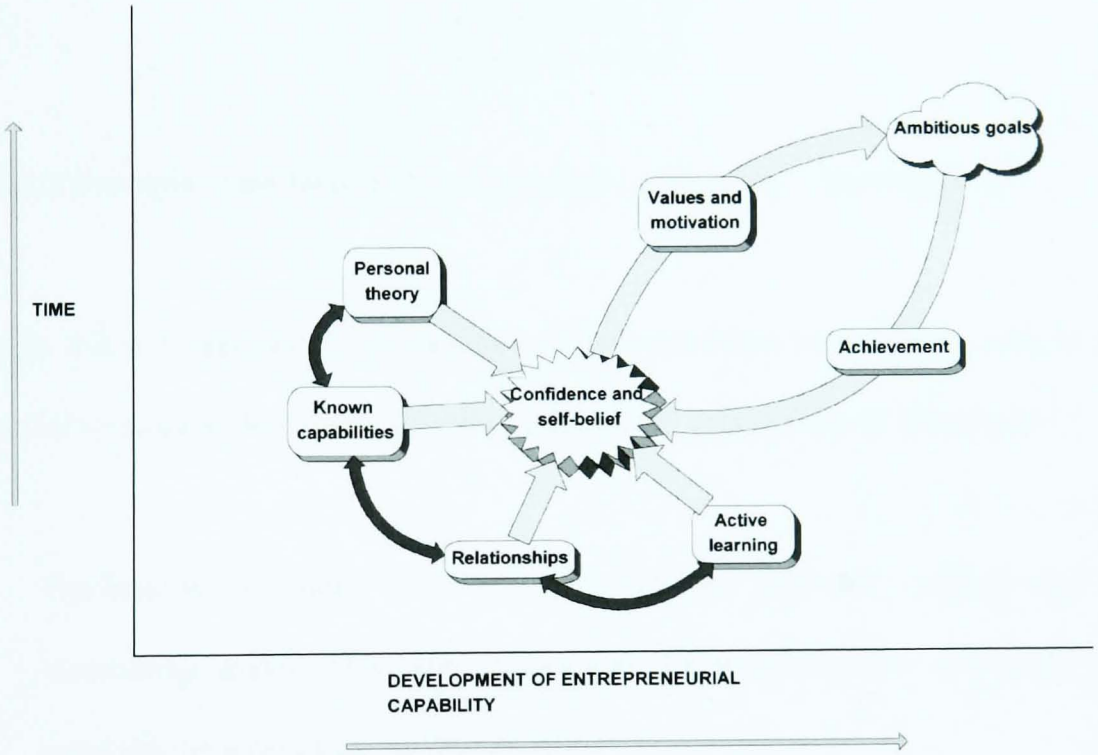


Figure 2. 1 *Concept map showing the relationship between entrepreneurs' positive, social and interactive learning and self-belief.* (Rae and Carswell, 2000, p. 226)

Not all concept maps are dedicated to showing the cognitive structure of knowledge. The Implication Network, for example by Sowa (2006), shows a graph (Fig.2.2) of possible causes, sometimes called a Causal Network. The concept maps used in my study are similar as they link experiences (concepts) with outcomes of confidence.

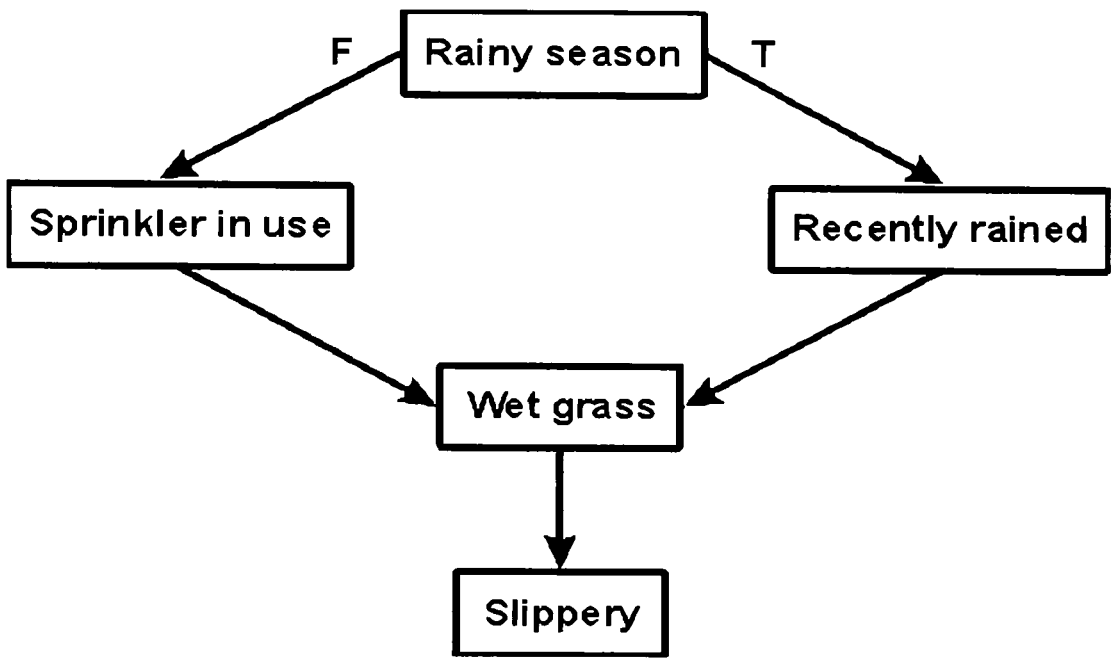


Figure 2.2 *Example of an Implication network (for wet grass).* Sowa (2006)

Although this is a very simplistic example of an implication network it is easy to see how this can be adapted to find implications of effect from experiences to behaviour.

> *Implication networks use implication as the primary relation for connecting nodes. They may be used to represent patterns of beliefs, causality or inferences.* Sowa (2006 p.1)

Concept maps – a biographical approach

The way in which the 'nodes' are linked in concept maps is the essence of the participant's understanding. The nodes are the labels of constructs in Novak's maps, but as McCullough (2003) recognises, they are not constructs themselves but a representation of those constructs. In work by Denicolo and Pope (1990), using a biographical approach '....as one

way of addressing teachers felt experience' (p.155), they asked adult student teachers to draw their lives, 'as a winding snake in which each 'twist' in its body represented a change in direction of, or intention for, their career' Denicolo and Pope (1990, p.158). This lead to more in-depth interviews as the students were motivated by the realisation of self-knowledge the snake map had triggered. The maps enabled the interviews to probe into why these isolated and specific incidents had been life-changing in someway and acted as are tools to mediate the research interview process.

Burnard (2000) chose a similar process in her work on children's improvisation and composition by using critical incidents in the musical history (of children aged twelve years) to construct 'musical rivers'. 'Each bend in the musical river was a manifestation of aspects of the child's formative experiences in music' (Burnard, 2000, p.9). In the three maps shown, there were between six and nine incidents of musical incidents remembered up to their present age of twelve years. Although the maps used in these last two studies are completely different to the Novakian maps, they are concept maps nevertheless which come in a wide variety of styles to suit their purpose. Novak and Gowins' (1984) use of concept maps aids recognition of the cognitive structures which lead to students' knowledge. The cognitive structures show how the knowledge is formed and illustrated the depth of understanding. Using that theoretical template in a more flexible and democratic way, enables the autobiographical source (for the concept maps in this study) to link facets of musical identity with critical incidents. Concept maps offer 'a mutual validation with other results from interview transcriptions'. Fischler (undated; accessed 22.01.2007). Powell (1992) uses concept maps to, "examine the influence of prior experiences on pre-service teachers' personal constructs of teaching, and (...) how these experiences influence pedagogical development" (p225). To look at other uses of the concept map I turn to

McCullough's (2003) work using concept mapping to represent teachers' thoughts about music teaching in primary schools. Her methods are similar to mine, in that her maps are constructed from a semi-structured interview about the teachers' life musical experiences and general questions around music and music education. The compilation of the maps was 'a joint exercise between researcher and researchee, constructing and interpreting data', (McCullough, 2003, p.1), reinforcing my questioning of Rae and Carswell's (2000) maps which were not agreed by the participants themselves. Concept maps have usually been constructed by the children or students, and only by the researcher if time was scarce (Powell 1992). Novak (1998) succinctly sums it up in validating their use by recognising their relationship with constructivist learning:

> *"The validity issue is relatively transparent, because it is obvious that the fundamental characteristic of constructivist learning is exemplified in a well constructed concept map"* Novak (1998, p.192)

These studies all had elements which influenced this study and my choice of the concept map to aid analysis. Mccullough's (2003) 'joint exercise' between researcher and participant offered a way of giving authenticity to the 'voice' of the interviewee; the implication network from Sowa's (2006) work gave me the idea of how links can be made between experience and outcome during the 'joint exercise' compilation, and Burnard's 'musical rivers' used to represent the child's formative musical experiences completed the triangle of ideas. The next concern was how to amalgamate these ideas and adopt a style which accommodated the data collected. Burnard's (2000) 'musical rivers' for example are very different to the formal maps used by Novak (Fig. 3.1).

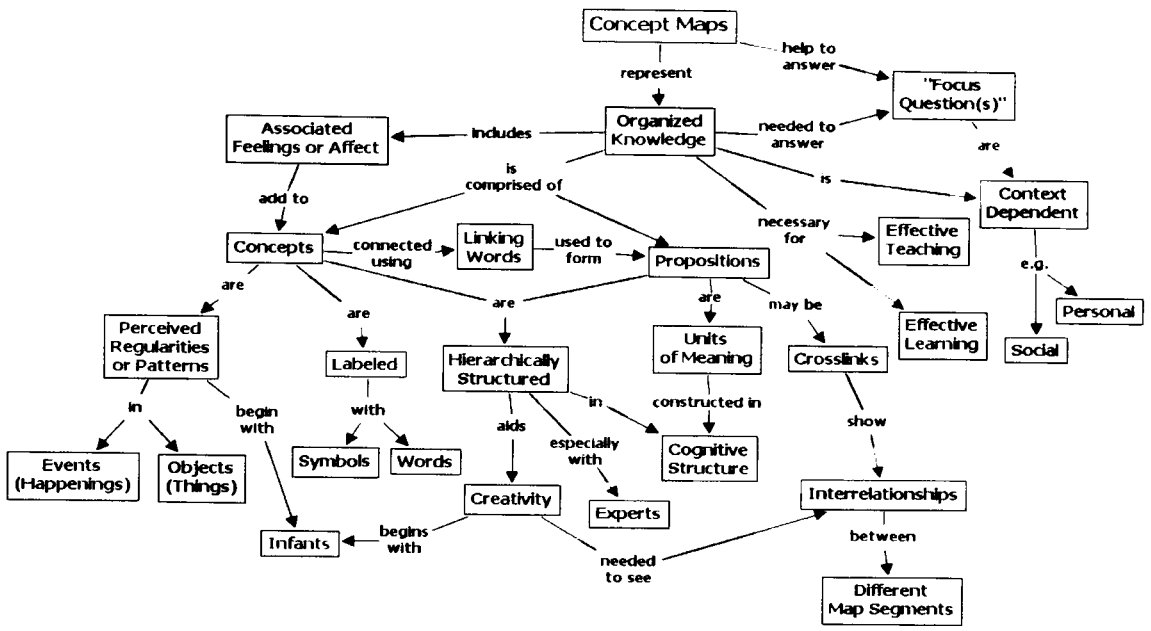


Figure 3.1: *A concept map about concept maps*. Downloaded from the IHMC Internal Cmap server, part of the CmapTools network (Cañas et al 2003).

The accuracy of the transcript is an essential step before considering the use of concept maps and interview transcription is problematic. Unfinished sentences, facial expressions and gestures are a fraction of which is not communicated in language alone. The many interruptions and background noises, add to the melee of interference, rendering the interview 'an interpretation by the transcriber of what is being said' (Powney and Watts, 1987). It is important to accept that having transcribed the interview it is no longer raw data and must be recognised as such. Ironically, Novak's (1998) original aim for the concept maps was to 'empower learners to take charge of their own meaning making' (p.9) therefore, in relation to concept maps as transcript data maps, it seems likely they should empower interviewees to take charge of their own transcripts. This is a problem if the presented transcript is already 'an interpretation' (ibid.), therefore the way in which the maps are constructed must balance this subjective interpretation and allow an opportunity for the interviewee to create and validate meaning. Although the maps are a collaboration between interviewee and researcher, the interviewee's decisions is final. As I will explain in the next chapter, the transcripts are checked by the interviewees and used as a basis for

the creation of the map; they were at liberty to correct and reversion them through the maps. The maps are visual, verified representations of the interview transcripts, and for this reason I will call them 'transcript maps'. An explanation of the *transcript maps* and how they were used will be further explained in the method of data gathering section.

3.3 Subjectivity

Above all the most difficult problem to address is that of the subjectivity in qualitative research. Although Hitchcock and Hughes, (1995) suggest that research should achieve 'value-freedom and value neutrality' (p. 53), this is unlikely, but an awareness of its pitfalls is paramount. The aim of addressing the problem in this research is to acknowledge subjectivity, but simple acceptance that objectivity is an ideal aspiration and not wholly achievable is derided by Peshkin's (1988) declaration: 'It is no more useful for researchers to acknowledge simply that their ideal is to achieve objectivity. Acknowledgement and assertion are not sufficient' (p.17). Maclure and Stronach (1993) refer to this as the 'problematic nature of the relationship between person and portrait' (p.353). This *problematic nature of relationship* is more relevant in the case of autobiographical accounts, and although I have recognised that it is the perceived events which are important to the creation of identity, it is the subjectivity of the *researcher* which *has* to be appropriately acknowledged and recognised in the research and analytic process. However, the portrayal of a life through narrative as he or she remembers it, and the subjectivity of those memories, is of particular interest in this study.

The choice of interviewees carries its own subjectivity problems. I noticed initially that those who already had an interest in music were more likely to volunteer than those who

did not. Even after explaining the research to head teachers, they still assumed I wanted to interview those with an interest in music or who were 'good' at music. Understandably perhaps those who had no liking for teaching music were not motivated to volunteer, but assuring them I was not a specialist and would not be observing them teach attracted a good cross-section of confidence levels. The number of female to male participants represented the gender ratio currently entering the primary teaching profession, which stands at 14% of trainees as male (MaNamara, et. al.,, 2008) or 16% (Adonis 2008). Figures for the percentage of male teachers currently in post across the UK are illusive.

Dialogue between researcher and participants in the construction of their transcript maps presents further problems for subjectivity in the data analysis. As relationships develop through dialogue, the researcher's ability to consider the data objectively has to be recognised. To deter this, the collaboration in map construction was mainly interviewee lead, with minimum guidance. As the interview recordings, transcripts and transcript maps were numbered from the start, in no particular order, the anonymity of the data was helpful in ensuring its analysis was as objective as possible. Vague recognition of interviewees during analysis did occur in some occasions, although memory of faces was sometimes muddled.

Recognising that subjectivity is inevitable, I contend that its recognition is the aspiration, as there is always something of yourself you bring to the research. That accepted, it is then necessary to find a method of lessening the subjectivity by maintaining a constant awareness. Peshkin's technique is to recognise the 'subjective 'I's he brings to his research. He specifies the need to constantly monitor oneself in order to promote 'enhanced awareness' (p.29) to recognise the varied *subjective 'I's* which are stimulated by different aspects of his research. Actively searching for the *subjective 'I's* and addressing them may

not necessarily ensure they are shelved; in assuming they have been addressed it may well mean the reverse. It is necessary to recognise that researchers come with beliefs and values which have formed their understanding of everything heard and seen. The Open University (2001) offers this advice:

> *the researcher does not stand above or outside this activity, but shares in it – not just as a trigger to release the other's thoughts, but as a participant in a particular kind of situation, where both parties project part of their selves into the interaction and both construct their meanings from it* (p.60).

The recognition of the researcher's personal and research-specific subjectivity and its perceived effect on the data and analysis, at least means the researcher can 'consciously attend to the orientations that will shape what [they] see and what [they] make of what [they] see' (Peshkin 1988, p. 21). Peshkin's work post dates, but acknowledges an article by Krieger (1985) where she recognises the *subjective 'I's* in her study of a lesbian community of which she was part. She conceded an initial inability to be distanced from the data which prevented her from analysing her notes. She was aware that her own life affected how she saw the others in her community and that an understanding of her own life had to precede her understanding of the community. As she states, 'The subjective 'I' of the author is hidden in the book, never mentioned, merged finally back with the community from which it emerged' (Krieger, 1985, p. 321). That is perhaps difficult to achieve and more difficult to know it has been achieved for certain. Using this criteria to test my own subjectivity shows the most obvious *subjective 'I's* are those which came to light during interviews and analysis of the data. I could even recognise my subjectivity in planning the interview, in my initial talk to head teachers, and in the staff meetings where I

was asking for volunteers. The temptation to 'sell' the research was almost impossible to avoid and I honestly think I did 'sell' it to some extent, partly because I wanted the staff to catch the enthusiasm for the research but also because initially I only had two replies from twenty schools. I was also trying to avoid making any leading statements about my perception of the 'problem' which had encouraged the research initially. There was a lot to think about in an open meeting where questions were being asked for which I could not prepare. As I only had two schools reply to my initial request I knew that I would be in difficulties if I had no volunteers. Therefore the first *subjective 'I'* to be recognised was the 'desperate I' who was worried about finding willing participants and the 'enthusiastic I' who was excited about the research and in danger of giving too much away and influencing the subjectivity of the participants. The 'expectant I' had to prevent myself phrasing follow-up questions in order to put the opposite viewpoint, rather than moving the interview along its narrative path. Later there was the 'teacher I', which made judgements on the interviewees' comments about teaching. A similar account by Peshkin (1988) of his experience with his 'pedagogical-meliorist I' (p.20) declares:

> *As I sat at the back of classrooms, I felt I wanted to remedy the poor teaching I observed. This surprised me because...I explain... I am neither evaluator nor reformer. I come neither to judge... nor to make them better...* . (p.20)

Initially I had decided to construct the transcript maps myself as part of the data analysis. It was at this stage in the initial study that I noticed the power of my 'transactional I' in choosing the experiences to be used. This lead me to ensure that the interviewees for this study had detailed information of the process before they were interviewed, which I explain in the following chapter. This enabled them to use their own voice, as instead of

approving my interpretation of their words, they were to be in charge of their own map construction. An awareness of my subjective 'I's also helped in the data analysis as it sharpened my consciousness and addressed these issues at every stage of the research. This research adopts a thematic approach to data analysis which helps the move from specific individual life-histories to exploring patterns across the data set as a whole. The whole procedure of theme identification is of course subjective (Braun and Clarke 2006), and as it can only be the researcher's interpretation which identifies and develops the themes, the active role played by the researcher should not be refuted (Taylor and Usher, 2000). Nevertheless the effect of this subjectivity can be mitigated thoroughly re-reading transcripts, referring back to the recorded interviews and to the reworked transcript maps, in order that I develop the themes so as to reflect the concerns and voices of the participants. As Peshkin (1988) comments:

> *I can create an illuminating, empowering, personal statement that attunes me to where the self and subject are entwined. I do not thereby exorcise my subjectivity. I do rather enable myself to manage it.* (ibid., p.20)

Exploring one's own subjectivity is a painful process. As a new researcher the initial danger is to second guess or pre-empt the outcome of the research before starting, as the very rationale for the research suggests that you have a 'cause' and that in itself means you have a subjective stance. This form of subjectivity is easier to deal with as the research journey progresses down many different avenues. Many findings will contradict and sometimes support any previous assumptions and the point soon becomes clear that the findings are what they are. Even if they prove nothing, the journey will have in some way moved the research forward.

Questions to participants have to be phrased in such a way to avoid value judgements or disenfranchising participants and this is an essential part of planning, but the improvised, 'follow-up' questions are not as easy. Asking a question with a certain inflection is an error easily made and only realised after the words are spoken but the damage is done, as *how* the words are spoken is often more important than the words said (Wenger 1998). Mishler (1986) talks about research interviews as 'speech events'(p.35), but Wenger (1998) thinks that interviews are far more than that as he quotes Fritz Perls, founder of Gestalt Therapy who said, 'Forget what your words are saying; what is your voice saying? (From Wenger, 1998, p47). It is not just the voice which is important in our subjective signals, but facial expressions and body language, which make interviews and any collaboration between interviewee and researcher 'not merely speech-events (but) whole body/whole-context events' (Wenger, 1998, p. 48). Apart from vocal inflection, facial and body 'events', and all the *subjective 'I's* for the researcher to be concerned about, there is also the relationship between the researcher and the interviewee which in itself has an interplay, (Hollway 1989) and can influence questions, answers and the story told. The interplay could be seen to be a natural phenomenon in any interview which is all part of the process and it is the interplay between the two identities which will necessarily be part of the interview. Subjectivity is part of the research and it must be recognised at each stage, but it is hoped that the collectively compiled transcript maps will capture participant-perspective voices.

In summary, life-history interviews offer an insight into musical life experiences, in a semi-structured, flexible format. The 'musical-cameos' are remembered by the interviewees as their 'truth' of events, which may have contributed towards their musical identities. To confirm and validate this data, the transcript discussions and maps revisit memories, giving agency to the interviewees whilst checking researcher subjectivity.

4. 'Anything You Can Do' (*Annie Get Your Gun:* Berlin)

Method of data collection

4.1 Data gathering

The fifteen interviewees in this study were teachers from a variety of primary schools and all except two interviewees were unknown to me before the study. Seven teachers came from one school, four from another and the final four teachers, one of whom had only just retired, were from individual schools. The schools crossed three counties and most were town or city schools. The interviewees' ages ranged from early twenties to late fifties and some had experiences in rural schools or schools in other countries. I had contacted a number of schools offering in-service music support in return for their participation. The head teachers who replied had significant concerns about the teaching of music in their schools and they were keen for the school to participate. It was also essential for me to explain directly to the staff what would be required of them, especially in respect of giving informed consent (this I explain in the later ethics section) prior to participation. Before any commitments were made, I gave out participant information sheets and verbally explained each part of the process in a staff meeting, or individually to the single participants who were from dispersed schools. The sheets gave full details of their involvement, and decisions to volunteer were not to be made until a week later, after they had time to discuss it at home and consider the detail. I also needed to reassure them that I would not be observing anyone teach, as this turned out to be a real concern. They were also assured that I was not a specialist but a generalist class teacher who developed my music teaching from a starting point which was probably similar to their own. I hoped that

this would encourage them to take up my offer of support with their music on an individual tailor-made basis.

The time and place of the interviews was the choice of each interviewee, but most took place in school, at the end of the day. The four teachers who were all in individual schools knew each other and asked if they could be interviewed outside school. Interviews do not have to be 'in the field' (Burgess 1984), in the sense that they do not have to take place in schools. The only implication here is that the quality of the interviews may be different if the interviewee is more (or less) comfortable in one or other venue, so it is preferable for the venue to be similar for all interviewees. Wherever the venue, it is important that interviewees feel relaxed (Novak and Gowin 1984) and able to talk freely and in confidence. Each interview lasted about an hour and was recorded on a digital voice recorder with a good quality inbuilt microphone, making it unobtrusive. Prior to their participation, following a briefing as to the nature of the work, each interviewee signed a consent form (Appendix 6). Notes were not taken, avoiding distraction and potential feelings of intimidation.

The interviews were centred around participants' musical life-experiences and their current practice of teaching classroom music. Each interview lasted between forty-five minutes to an hour. The structure for the interview was guided by central research question (CRQ) and linking the sub-questions or theory questions (TQ) (Wengraf, 2001). The interview format was divided in sections, each section headed by a theory questions. Each section had an opening question and further questions within each section were dependent upon the previous answer, but designed to encourage further explanation and move the 'story' forward. Each section worked through memories, some chronologically, but some in the

order in which they were remembered. Approximately ten minutes was allowed for each section. The format was as follows:

Section 1: what is their current music teaching confidence and concerns?

Section 2: what were their musical experiences at home?

Section 3: what were their musical experiences in school?

Section 4: what were their musical experiences in ITE?

Section 5: what were their musical experiences in the wider community?

Section 6: what further support they would chose for their music-teaching?

The final section allowed the participants to summarise their experiences and also gave them a chance to add anything they felt they had omitted. It offered them the opportunity to specify what support they felt they needed, as this support was volunteered to the schools which supported the research. This last section also gave them the opportunity to draw their story to a close in their own time.

Before transcribing the recordings I listened to each interview again, to help me get the sense of what was said. This helped with to appreciate the whole story before transcribing as it gave me a fresh sense of what was said. When considering transcript conventions, I had to bear in mind that the transcripts were to be returned to the interviewees and they would be working with them when compiling their transcript maps. For that reason the transcripts were not coded, but followed simple rules for recognising overlap speech, pauses and unclear words. Stuttering or hesitations were originally all typed into the transcript, but omitted before sending to the interviewee. Reading your own interview can be a surprise and even though the interviewees were well prepared for the short phrases

and incomplete sentences, most were still surprised and apologetic for the construction of their answers.

From those transcriptions I highlighted any concept (experience) remembered and spoken about in detail. To clarify, I use the word 'concept' here as meaning a positive or negative experience which is remembered. Novak (1998) supports this usage in his definition: '... 'concept' (is) a perceived regularity in events and objects, or a record of events or objects designated by a label' (p. 22). For this study however 'experience' describes the event more accurately. These experiences taken from the transcripts were written on to small 'post-it' notes and together with the transcriptions were returned to the participants. They were then asked to check the choice of significant experiences and reject those which were not relevant, or add to them on the blank 'post-it' notes included with the returned transcript. Alterations were requested, including an incorrect memory from T11's map (Dad on metal spoons) to T10's map (my error), and a colour change request to show a memory as less important (T01's 'Dad's attitude to music) (See Appendix 1). It was made very clear to them that all these examples could be rejected and the choice was theirs. Examples of transcript maps were shown to them before their initial interview, so that had an idea of their appearance. The maps were from a different research topic, so not influential in any way. They had a few weeks to do this before I met with them again individually, in the same venue as before.

4.2 Transcript discussion

The 'transcript discussions' took place after the transcripts had been returned to the interviewees and they had been given time to look at the suggested critical experiences and add to, or reject, those highlighted. The transcript discussions were not interviews as

previously described, but were genuinely reciprocal, and central to the co-construction of the transcript maps. It would be during the 'transcript discussions' that the transcript maps would gradually be compiled in their first edition. This time the interviewee brought the transcript and their chosen 'post-it' notes to the transcript discussion, and it was the interviewee who had to use these artefacts to start the meeting. This empowering start lead to animated discussion, with the post-it notes being moved around, changed and added to at will, leading to the physical development of the map. Having the transcript on the table enabled the interviewee to check as to what was said and clarify points of meaning if they had been misunderstood. For that reason the maps became richer than the transcripts, although it was still possible that parts of the transcript were ignored in this activity. Nevertheless this presented me with even richer data, since as they had been left out on second viewing was of interest, and interviewees could give explanations as to why decisions were made, if they so wished. I found these transcript discussions offered more congenial conditions than the main interview, due to the relationship which had been established. Unfortunately, I was unable to record all of them due to technical problems and the noisy warm-air system in some of the rooms, but in those cases I made notes as the informality of the session enabled me to do this without awkwardness or inhibiting the interviewee. Much of the time the interviewee was physically moving or writing on the 'post-it' notes, so I hope my note-taking was unobtrusive.

The experiences chosen in the transcript discussion were used to build a map similar to Novak's (1998) concept map, but which would plot the important musical experiences with reported confidence outcomes from the transcript. Many additional memories were triggered during the map constructions and these were added if the interviewee thought they were significant. Once the interviewee was satisfied that the transcript discussions and memories had been represented in their map, I transferred the map into a Word document.

using its drawing facility. Each interviewee received a hard copy of their map together with a map key, explaining the colours and shapes categorising the negative to positive range of their memories. The interviewees were asked to edit their maps and again add, delete or change wording where they thought it necessary, sign the map and return it to me in a supplied stamped, addressed envelope. I then made those changes to the electronic copies.

4.3 Transcript maps

'If I Had a Talking Picture of You' (*Janet Gaynor:* Hilton)

As the maps constructed from the transcript discussions are visual representations of the transcript I am more accurately naming them 'transcript maps'. The *transcript map*, is a research tool for qualitative interview researchers, offering negotiation between interviewee and researcher as they jointly construct the maps, when the researcher and interviewee have already established a 'conversational partnership' (Rubin and Rubin, 2005) and trust and mutuality have developed (Aston, 2001). The most important element these maps offer to the research interview process, is that they ensure the discourse is progressive, with the map becoming a 'knowledge artefact' on which participants and researcher work collectively to refine (Wells, 1999). Joint meaning-making is brought to the data analysis, offering the interviewees higher levels of agency (Scardamalia and Bereiter, 1991). The *transcript map* is adapted from Novak's (1998) 'concept map', and to understand its evolution it is necessary to take a look back at the basic concept map principle (Fig. 4.1).

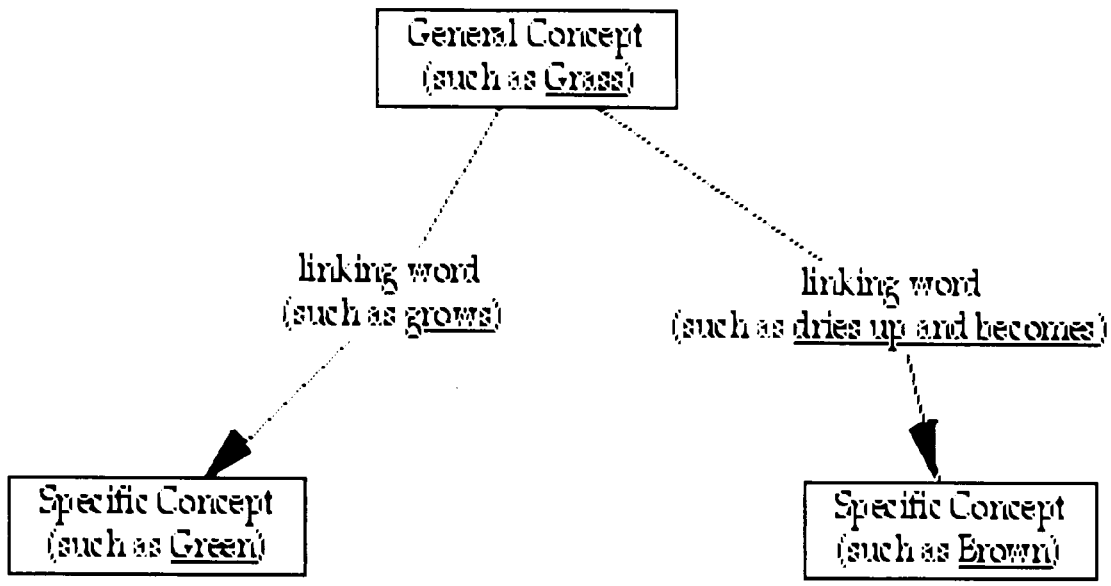


Figure 4.1 *A Basic Concept Map in the Classic Novakian Style, showing a visual understanding of the concept of grass.* Downloaded from:

http://www2.ucsc.edu/mlrg/clr-conceptmapping.html on 2nd July 2008

The maps offer assistance to the researcher in a number of ways. Their visual impact gives an immediate 'complete' picture of the transcript, and when maps are compared, the similarities and patterns are quickly obvious. Cross-referencing is easier than using extracts as the map presents common themes of the whole transcript whilst at the same time emphasising differences. It is true they take time to compile, and they put an extra burden of time on to the respondents, and researcher to become familiar with the software, but once compiled the analysis is clear and already fine-tuned.

Novak and Gowin (1984) argue that the concept map should be in a hierarchical in format flowing down from the hierarchy, but this does *not* apply to the *transcript map*. The term 'hierarchy' in a transcript map refers to the hierarchy of the research focus, which can be shown by colour or shape but not necessarily its physical position, although that too is possible. It is important that the interviewees have as much freedom as possible to construct their maps as they think fit in order to represent their told stories. Essentially,

there must be some agreed format which shows the hierarchy of choice. The *key to the transcript maps* (Fig.4.2) is an explanation of the hierarchy of influence on musical confidence, and illustrates the shapes used for experiences, connection links and outcomes.

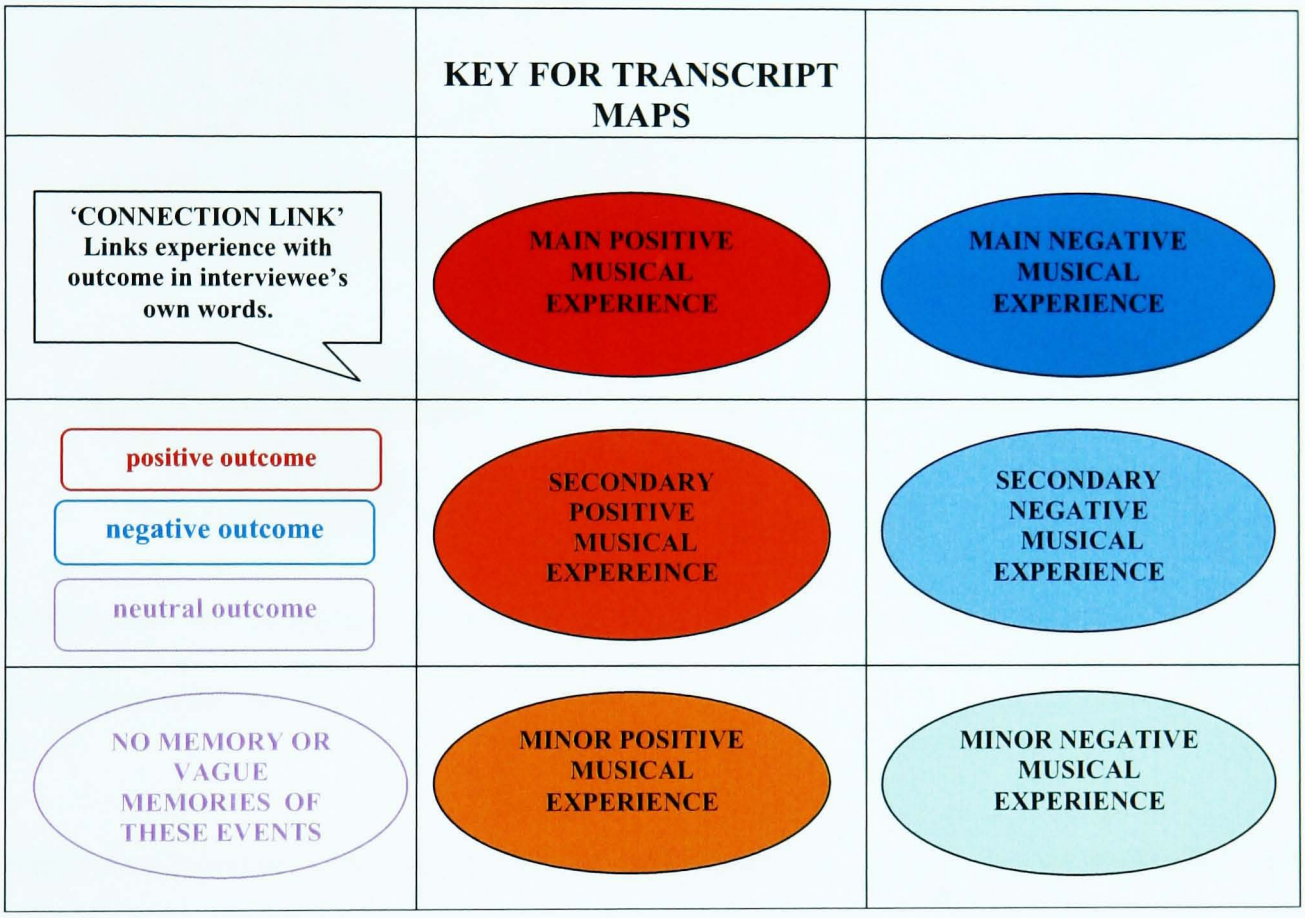


Figure 4.2 *The transcript key. Showing node shapes and colours, which specify the hierarchy of experiences nodes and outcome nodes in the negative to positive range.*

This key assists the reader in understanding which 'concepts are of critical importance and (which …) are of secondary importance' (Daley, 2004).

The concept maps from which *transcript maps* were derived had concept nodes (boxes) linked via an explanatory phrase or word to an outcome node. In the same way transcript maps have key experience nodes (bubbles), linked by a word or phrase (connection links)

to articulate their relationship to the outcome nodes (Fig. 4.3). The maps in the text are for example only as the maps used in the analysis are in Appendix 1

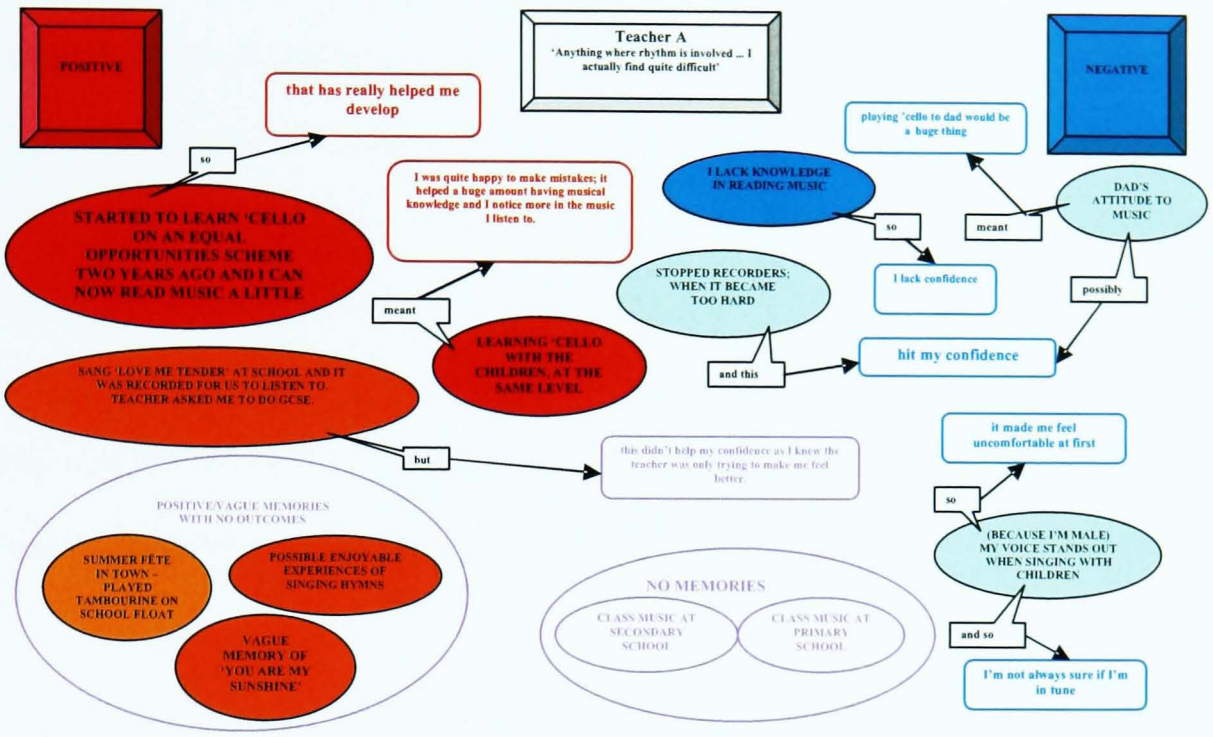


Figure 4.3: *An example of a transcript map showing musical experiences linked with confidence outcomes.*

There is a freedom in the transcript map construction, to make each map personal to the interviewee, but the agreed formatting offers clear cross-referencing between maps in the data analysis. It also makes the analysis much easier and more enjoyable; not only is it clear, but you know the data is represented as systematically consistent as possible. The layout of the map is purely the choice of the interviewee, but the researcher can offer guidance. Once all the nodes are put into shapes the completed map may not look as the interviewee imagined, so it is important they again have the chance to edit and approve the relevant proportions and hierarchy of the nodes.

The attractive element of the *transcript map* for the researcher is the simplicity afforded in offering a diagrammatic representation of the transcript with some of the analysis already

started. This is not to say that the transcript is redundant, far from it, as it offers more clarification and checking. More importantly it presents a greater insight into the interviewee's thinking as there may be elements of the transcript which have been completely changed, and that in itself is rich data. Transcript maps also help to control the volume of data interviews can offer and like concept maps they help the researcher to focus on the relevant issues (Daley, 2004). It was during the mapping that I realised how difficult it would have been for me to understand the relative importance of the experiences with the transcript and recordings alone. Each map is a particular instantiation of the identity work of the compiler not only in its content but in its style, with some interviewees being most emphatic that certain structures were shown on their map (Fig 4.4).

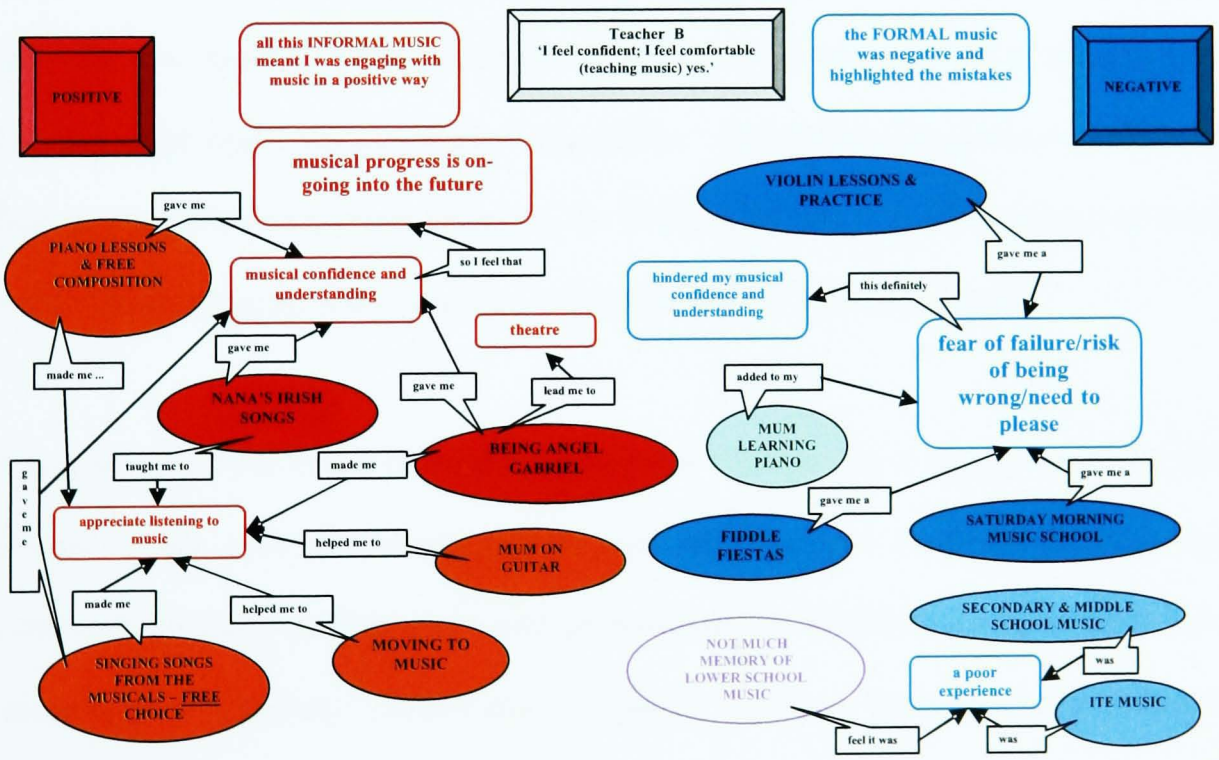


Figure 4.4: *An example of a different approach emphasising the formal and informal whilst still keeping true to the focus of the research.*

The introduction of tools or artefacts into interview situations is also demonstrated in work by Schoultz, Saljo and Wyndhamn (2001), who used a globe whilst interviewing children to ascertain their understanding of basic astronomy. The globe enabled the children to use a tool as a discussion point and it resourced their communication. Empowering the interviewee to negotiate and re-negotiate meaning (Light and Littleton, 1999) is an evolutionary process (Westcott and Littleton, 2005). So it is important to see interviews as 'communication situations that are culturally rooted and whose meanings have to be constructed intersubjectively during the interaction' (Grossen and Pochen 1997, p.269). Transcript maps encourage dialogue and obtain positive ends through interaction, which shows 'agency as interpersonal' (Westcott and Littleton, 2005, p.148) and empowers the interviewee. They also resource a fuller interpretation of the transcript data, allowing interviewees to 'speak in their own voices' (Bearison, 1991, p.26), encouraging the interviewee to become co-researcher, participating in the start of the data analysis process. The transcript maps become 'improvable objects' (Bereiter and Scardamalia, 1996) which support progressive discourse affording the building of shared understanding and therefore a fuller understanding of the interview transcript and the story being told.

A balance of power in the researcher-interviewee relationship is also addressed in the use of these maps, with an invitation to participants to become co-researchers and take an active role in understanding their own professional development. It offers more than the recommended 'feedback' (Miles and Huberman, 1994) to the interviewee, it reinforces authorship whilst allowing retelling and adjustment, to clarify, reject, add and reinforce a previous narrative. Their simple visual impact must not mislead; they are full of the rich data, which only qualitative research can offer but their use in this study renders visible facets of musical identities which are sometimes more obvious than others (Fig. 4.5). To have such a clear picture of the research focus is unusual.

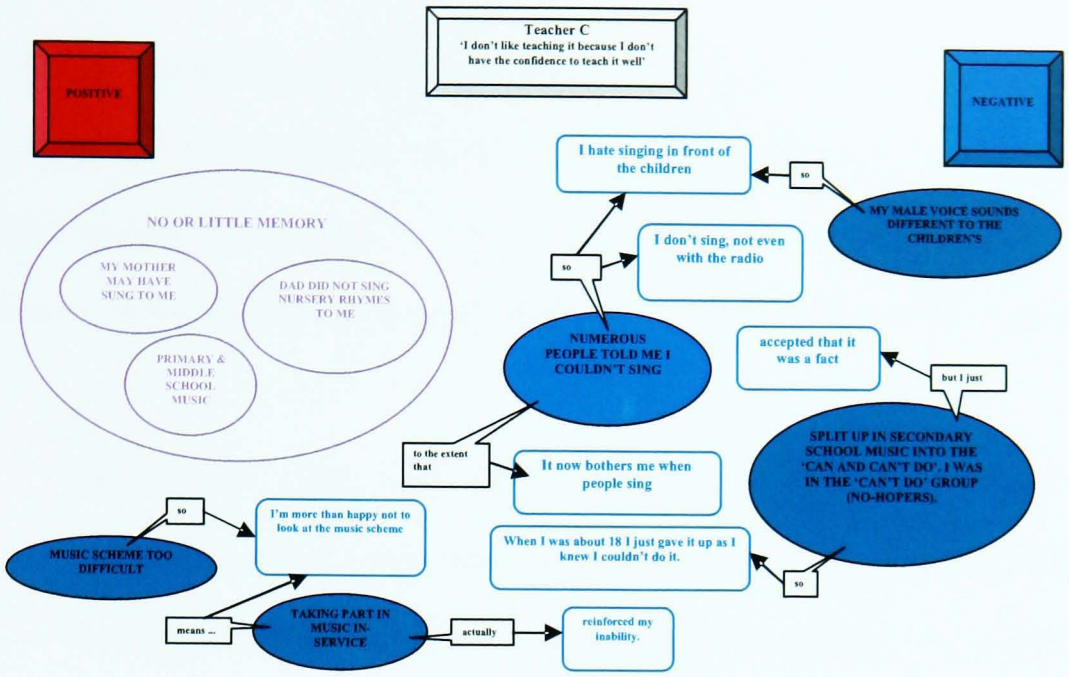


Figure 4.5 *An example of a 'poor' musical identity clearly represented.*

Transcript maps do justice to Miles and Huberman's (ibid.) description of qualitative data in that they 'can preserve chronological flow, see precisely which events lead to consequences and derive fruitful explanations' (p.1). The focus for his study is not chronological but there is no reason why the maps can not be chronological to highlight the *order* of events rather than the *importance*.

Transcript maps give opportunity for outcomes to instantly show their antecedents as there are usually multiple factors that impact any one event (Abbott, 1992). Transcript maps are ideal for illustrating relationships between experiences, outcomes and events as they offer simple networks and a less rigid approach than the concept map. They also enable researchers to personalise the focus and style offering a bespoke analysis tool helping the understanding, rationality and connection 'by the creation and parsing of *stories*, the flow of connected events in context' (Miles and Huberman, 1994, p. 147).

4.4 Ethical considerations

The ethical responsibility for this research is a prime concern, and all relevant areas of ethical consideration must be recognised. This research is probing into the personal lives of teachers, highlighting the need for sensitivity at every stage. All participants gave free and informed consent, having had the BERA (2004) recommendations explained to them.

> *'Researchers must take the necessary steps to ensure that all participants in the research understand the process in which they are to be engaged, including why their participation is necessary, how it will be used and how and to whom it will be reported'* (Para 11, p.6).

Participants were all given the information in a group before volunteering and again individually before signing a consent form (sample in Appendix 6), which guaranteed anonymity and the right to withdraw. In noticing their hurry to sign the form without reading it in a number of cases, I decided to read it out loud to them before signing, asking again if it was clear. Not surprisingly there is much controversy over consent forms (Charbonneau, 1984; O'Neill, 2003; Van Den Hoonaard 2001), most of which is around the lack of understanding and participants' inability to judge risk prior to the outcome. Incongruously, signing their name on a form which promises anonymity in effect does not itself conform to the promise made by the form; the debate can go round in never ending circles. Perhaps the very fact that there is a debate is a healthy sign.

All participants were volunteers; they were not pressurised into participating. The interviews for the main study took place within the school environment, so it was essential

to ensure privacy, showing respect for participants during the research process. Recognising that education itself is a 'moral enterprise' (Hitchcock and Hughes,1995, 2nd ed., p.44) we should not fool ourselves into believing that we can conduct educational research free from impartiality, values and judgements which are the very source of ethical research issue (ibid.). The very advantage of qualitative research is also its ethical dilemma and this applies especially to life-history interviews. The richest of data is often heard outside the interview, and handling this is a difficult conundrum as other participants may not have had the same opportunity to speak in this way. The interviewee may not want this extra information used so its use has to be discussed, but the collective element of transcript map construction gives opportunity for this to be negotiated and resolved. In qualitative research as in quantitative, the researcher should only use the information given with the understanding that the data is time-specific. This is especially relevant to maps used to interpret interviews which test knowledge, but also applies to musical-history interviews to some extent.

> *Because knowledge in any field is constantly changing, concept maps constructed as the basis for interview planning and/or interview interpretation will always be somewhat behind the current state of knowledge.* (Novak and Gowin, 1984, p. 139)

It is important to be aware of the possible impact of research upon the participants themselves (Hitchcock and Hughes, 1995, 2nd Ed.). It may not seem obvious that retelling past events has any impact on the interviewee, but a number of times I was reminded that the questions were bringing back forgotten memories. To support the participant the researcher needs to establish a good relationship in the field (Hitchcock and Hughes, 1995, 2nd Ed; Pitts and Miller-Day, 2007). The initial contact with prospective interviewees may

be a researcher's only opportunity to put forward a reliable and supportive persona, as the next time of meeting is often the interview itself. For this reason I used the first part of the interview to establish an easy conversation between myself and the interviewee with general open questions. Trying to achieve an equally relaxed relationship with all participants may not always be possible, but replicating interview conditions and preparedness of each interviewee should be the aim.

This study makes no judgements in respect of the professional practice of the participants, and therefore it is unlikely that harm is done to professional confidence. Nevertheless, it is necessary to be aware of its intrusive potential (Burgess 1989) and therefore the protection of participants, their right to privacy and concern for their well-being is always essential. This study covers potentially emotive memories within the life-history interviews making it essential to take some care explaining to the interviewees the ways in which their anonymity will always be maintained. Participants were assured that the recordings would be deleted as soon as the research was completed and examined, and prior to that, any parts of the interviews would be deleted from the recordings and transcription if requested. At any time during the research or interviews, the participants had a right to discontinue their involvement and to have all their data destroyed. All data and relevant material was stored in password-protected data storage devices. Using the strategy of 'process consent' (Munhull, 1988) recognises the immediate renegotiation of consent as circumstances change, or as unexpected outcomes during or after the interview. One of the participants was offered a withdrawal due to her ill-health. She preferred to opt out for a short time, but then asked to meet and continue with the review of her transcript map. Fortunately her interest in the research meant that she maintained contact. Another participant withdrew after the first interview due to pressure of work, but allowed me to use her interview data.

Despite having later worked with her as part of the in-service work, I did not feel it was fair to ask if she would reconsider and help construct her transcript map. We had established a good working relationship and having received a lot of music support, she may have felt under pressure to agree. For that reason T02 does not have a transcript map.

If the optimal interview setting has been achieved and the participant is relaxed, there is also a greater likelihood that personal information is unintentionally divulged. A framework of trust is developed and this places added responsibility on the researcher.

> *Within this framework, researchers can lead those studied to confront, in a fundamental way, issues which are deep, personally threatening and potentially painful.* (Lee,1993, p.98.)

What starts out as a 'harmless' recall of musical experiences unexpectedly draws out memories which have the potential to 'harm' the participant emotionally. Sensitive subjects are not always easy to recognise and defining a 'sensitive topic' is not just a common-sense affair (Lee and Renzetti, 1990). In Sieber and Stanley's (1988) definition of socially sensitive research, they recognise that it is not just obvious areas which are at risk of being socially sensitive, as most studies have important, social inference. The main qualification for being socially sensitive is that it has the potential to be a threat to those involved in some way and this may be a deeply personal experience or loss (Lee and Renzetti 1990, p.511). Furthermore, presenting these findings sensitively in the writing-up is paramount, as neglecting this task would amount to betrayal (Cohen and Manion 1994).

> *Our position lies uncomfortably between that of the internal evaluator whose main loyalty is to colleagues and the school, and the external researcher for whom informal comments and small incidents may provide the most revealing data.* (Kelly, 1989)

The willingness of interviewees to admit to professional 'failings' shows the ability of teachers to self-examine with remarkable candour, recognising areas for their own professional development. As a rule teachers are self-critical and reflective professional practitioners, so it could be argued that there needs to be an even greater awareness of the necessity to protect participants of this kind. There is an ethical dilemma here, because when recorded interactions are used evidentially, it is possible that there is a betrayal of trust, Kelly (1989), and this is the constant conundrum for researchers. Revelations from teachers that they rarely teach music as they should, or feel their music teaching is 'abysmal' for example, makes the participant extremely vulnerable in relation to their own professional standing. My response to this sort of 'confession' was with professional sympathy, showing that I understood their difficulties and so hoped to alleviate their vulnerability. Vulnerability unfortunately suggests loss of power and this is ethically unacceptable, making anonymity essential, so that when sharing the material in the wider community, there is protection against identification. Nevertheless, receiving complete anonymity may not always mean participants are unable to recognise themselves or others in the final write-up. As further protection, all interviewees have been given a number rather than a name, as names, even pseudonyms, can encourage unintentional assumptions to be made during analysis. In this study with only two male interviewees, giving gendered names makes them particularly vulnerable to be being recognised by themselves and others. Even if all the participant were one gender, names can stimulate personality assumptions which may colour the analysis or research reading.

To help the balance of power relationships between participant and researcher May (1980) suggests that a covenantal ethic is 'helpful in defining relations' (p.367) in field research. In offering music support to interviewees it could be said that we entered an agreement (or covenant) thus acknowledging, 'a two-way process of giving and receiving' (May, 1980 p.367).

> *Since a covenantal ethic acknowledges the indebtedness of one to another ... It emphasises gratitude, fidelity, even devotion, and care ...*
> (May 1980, p367)

Jacobs (1980) suggests that participants become 'research collaborators' to overcome the covenantal ethical problems. In offering music support in return for school participation, there was a chance that teachers could be co-erced into participating. In this case however, it was only the teachers who participated who were offered the support, not the school itself. I also ensured the offer to support was forthcoming immediately the transcript maps were completed, offering a choice of dates for the first support session, at the closure of the transcript meeting. This prevented the interviewee from feeling concerned about asking and making the initial contact.

In looking so deeply into the ethics of our research are we trying to find the unobtainable ethically perfect solution and therefore in danger of creating a moral panic (van den Hoonaard, 2001) which is a 'threat to societal values and interests' (Cohen, 1972 p.9)? The whole dilemma of research ethics is enormous and never resolved; if we were to believe we had reached the ethically perfect solution, we would be a danger of complacency.

5. 'Oh Dear What Can the Matter Be?' (*Nursery rhyme:* Unknown)

Data Analysis

5.1 A thematic approach to data analysis

Finding an appropriate approach for analysing the rich interview data was more difficult than expected as there were multiple data sources: the transcripts, recorded interviews (giving expression and emphasis to the transcripts) and the transcript maps (showing the links between experiences and outcomes). The data needed sifting and exploring in order to draw the most significant issues to the fore, but the transcript maps were an instantiation of the latest collectively-agreed data and were effectively visual representations of the highlights in the transcripts. They did not 'hold' all the data, only that which the interviewee felt was the most relevant. It was therefore evident that they would be the initial data source, with the transcripts and recordings serving as clarification and support.

When analysing the maps side-by-side, it quickly became obvious that groups of experiences had common elements and the data was presenting a thematic analysis approach as ideal for this research. The body of data was examined as a whole, and recurrent patterns were sought across participants. This analysis employed an inductive approach (Braun and Clarke, 2006; Patton, 1987; Thomas, 2003) with the data initially identifying a number of themes, but there was also 'a sense of predominant or important themes' (Braun and Clarke, 2006, p.83) which were used to focus the analysis and unpack tacit meanings.

5.2 Themes of experience

The transcript maps were constructed using musical experiences declared in the ***positive*** to ***negative*** range, and they not only offered musical experiences as a source for analysis but also showed the outcomes of those experiences. It was the need to answer the main research question (*Are there connections of significance and consequence that generalist primary teachers make in respect of remembered musical experiences and the confidence to teach music?*) which demanded an analysis of the remembered musical experiences. Identifying themes within the experiences and searching for common outcomes in each theme may then suggest some recurrent links between the musical experience nodes (represented on the maps by 'bubbles') and outcomes. The themes needed to come from the features of the circumstances being studied (Ryan and Bernard, downloaded 19.03.08), so initially the musical experience 'bubbles' were taken from the individual transcript maps and separated into two piles, one for positive experiences and the other for negative experiences, for easier handling. Repeated readings across maps and transcripts were used to detect commonalities and emergent themes. Within each of those charts it was evident that they could be divided again into two further themes, those of ***acquaintance experiences*** and ***association experiences***. This meant there were *positive acquaintance experiences, negative acquaintance experiences, positive association experiences* and *negative association experiences* (see Appendix 2) giving a preliminary total of four themes.

All the experience 'bubbles' were then printed separately, and physically cut from the maps and sorted into the four thematic piles. This method enabled a simple but formal and powerful way of marking and highlighting or 'pawing' (Ryan and Bernard,

http://www.analytictech.com/mb870/Readings/ryanbernard_techniques_to_identify_themes_in.htm, downloaded 19.03.2008). From these four piles, further themes were recognised and a total of ten emerged from all the musical experiences.

home	**social**
family	**parents**
group	**grandparents**
friends	**teacher**
church/ community	**school**

Table 5.1: *Ten themes from the positive acquaintance experiences, negative acquaintance experiences, positive association experiences* and *negative association experiences.*

The ten themes were then cross-referenced to see if any could be amalgamated under different or broader headings. It was noticeable that the ten themes, whilst all still under the four main themes of *positive acquaintance experiences, negative acquaintance experiences, positive association experiences* and *negative association experiences,* were all situated *in* specific settings or took place *with* others (friends, family, parents, group, teacher or grandparents) in specific settings.

Positive Acquaintance Experiences	Educational Setting	Informal Setting	Negative Acquaintance Experiences	Educational Setting	Informal Setting
home		√	home		
family		√	family		
group		√	group		
friends		√	friends		√ (1)
church/ community		√	church/ community		
social		√	social		
parents		√	parents		
grandparents		√	grandparents		
teacher	√		teacher	√	
school	√		school	√	

Table 5.2 : *Ten themes showing Acquaintance Musical Experiences divided into the four Educational and Informal Settings.*

Positive Association Experiences	Educational Setting	Informal Setting	Negative Association Experiences	Educational Setting	Informal Setting
home		√	home		√
family		√	family		√
group		√	group		
friends		√	friends		
church/ community		√	church/ community		
social		√	social		
parents		√	parents		√
grandparents		√	grandparents		
teacher			teacher	√	
school			school	√	

Table 5.3: *Ten themes showing Association Musical Experiences divided into the four Educational and Informal Settings.*

The aim was to reduce the number of themes to strengthen the analysis, but all relevant experiences were still included in the super-ordinate themes. The final two main positive

themes, two negative themes, with one negative sub-theme and one cross-cutting theme (Table 5.4), also relate to the earlier review of the literature on musical learning and knowledge, allowing me the opportunity to try to answer the research questions, using the data. The chart clarifies the distinction and shows the relationships between the themes.

Positive musical experiences	**Negative musical experiences**
Acquaintance experiences an *encouraging* musical experience which was part of active music-making and where the intention was to participate.	**Acquaintance experiences** a *discouraging* musical experience which was part of active music-making and where the intention was to participate. **Humiliation** **(sub-theme)** being publically criticised in relation to a participatory experience.
Association experiences an *encouraging* musical experience which was not part of active music-making and where the intention was not to participate.	**Association experiences** a *discouraging* musical experience which was not part of active music-making and where the intention was not to participate.
Setting **(cross-cutting theme)** the *setting* in which the positive or negative musical experience took place, which was either *educational or informal*	

Table 5.4: *Chart showing final themes and sub-theme.*

Differentiating between the acquaintance and association experiences was not always obvious and I had to refer to the transcript a number of times. An example of this was in defining whether the negative experience of 'Saturday morning music school' (T09) was through active participation or through the passive association experiences of issues relating to its organisation, or other external problems concerning attendance (or a little of both). I needed to record what the interviewee perceived as negativity and therefore this information would not be known without the support of the transcript.

In suggesting that all association experiences are non-participatory, I could be misunderstood. For this reason I have to clarify that although some of the musical association experiences involved listening to music, I am not suggesting that these association experiences are non-participatory in every sense. I recognise that in listening to music the listener may have an emotional response, but they are not participating in music-making and neither is it their intention to participate.

> *Listeners are not passive consumers, but active partners in a cultural process who use music to fulfil different functions according to different social contexts and locations.*
>
> (Macdonald, Hargreaves and Meill, 2002, p. 13)

Referring back to Lucy Green's (2002) qualification that '(music-making) is geared mainly to the production of music and (listening) to its reception' (p.3), shows the distinction I am making for this study. I use the word 'association' to mean *any musical activity which is not actively making music* as opposed to 'acquaintance' by which I mean *actively participating in, or intending to participate in music-making.* Other association experiences which did not involve listening to music were linked to a variety of other

musical experiences. These ranged from the effect of a sibling playing at home, listening to a grandparent's violin playing or a parent's attitude to music.

Although a relatively small sub-theme, ***humiliation*** cannot be ignored as its effect on recipients is life-long Welch (2005). It was born out of the *negative acquaintance* experiences of a number of teachers who felt those experiences were extreme enough to make them feel uncomfortable and embarrassed, and in one or two cases, these feelings were quite profound. For this reason they stood out from the majority of negative acquaintance musical experiences and seemed to have greater long-term effects and outcomes. These experiences will be acknowledged as humiliation but analysed within the negative experiences. All experiences are of course situated, but the musical experiences of these participants quite obviously fell into either an ***educational setting*** (school/college/university) or ***informal setting*** *(home/community/church). The* setting of each experience is recognised within its acquaintance or association theme. While the physical setting itself may not cause an experience, its role should not be ignored if a pattern emerges which shows the setting as prominent, as learning experiences are, ' ... not fruitfully studied without consideration of setting' (Garner, 1990. p.526). I recognise that all communities are social but it emphasises the importance of the sites for activity if this variable shows differences in experience patterns.

The key issue was to find any noticeable differences and/or similarities in the settings of each experience type and if it was the setting itself or the type of practice occurring in that setting (or a mixture of both) which put it into the negative or positive main theme. It may be 'as much about the nature of those settings as it was about the content and pedagogy' (Colley, Hankinson and Malcolm, 2002). I am using the term *educational setting* to mean any setting which is run by an educational establishment such as school or college and

where the aim of the experience is structured to educate. An experience which is deemed to have taken place within an *informal setting* will be one which comes from within a community or family and where the aim of the function taking place is social and not educational.

5.3 Analytic procedure

Identifying themes at this semantic level was the initial requirement, but the research questions demanded a deeper understanding. The aim, therefore, was to unpack implicit and explicit links between experiences and their outcomes by highlighting the patterns in that semantic content. By using those patterns to interpret the wider connotations and possible meanings (Patton, 1990) a depth of understanding could be achieved. In addition patterns needed to be found in the links between experiences and outcomes. This progresses the analysis to the latent level, 'which goes beyond the semantic content of the data' (Braun and Clarke, 2006 p85) employing deeper interpretations of the data. The maps and transcripts offered so much data that it was necessary to employ 'sweeps or cuts' (Phoenix and Frosh, 2001, p. 8) across the data in order to ensure fair and detailed coverage and in doing so the themes were rigorously tested and honed.

Being a qualitative study, I had not foreseen any quantitative analysis, but the possibility of scoring the themes quantitatively (McCullough, 2003) presented itself during the analysis. Having put the themes in columns, I noticed the contrasting quantities in each column made some interesting suggestions, which due to their relevance needed to be mentioned in the findings. The small size of this study could invalidate a quantitative approach (Hyena and Telstra, 1993), but most importantly, the aggregation of scoring can 'miss much of the data provided by a concept [transcript] map' (Stuart, 1985, p.80). So some general

quantitative references have been made, the purpose of which is to support, situate and locate the analysis and stimulate greater in-depth qualitative investigation. The figures also highlighted the extent of the differences in the thematic data which may not have been otherwise noticed, and most importantly they encouraged greater reflexivity (Elliott, 2005). They are not activated in the analysis to any degree, but used carefully where particularly helpful to the deeper qualitative analysis.

Some outcomes appear more than once in this analysis and that is because they came from different experiences, which produced the same outcome; conversely many experiences also individually produced a number of different outcomes. These outcomes are linked with the thematic categorising of their relevant experiences to identify any possible connection patterns.

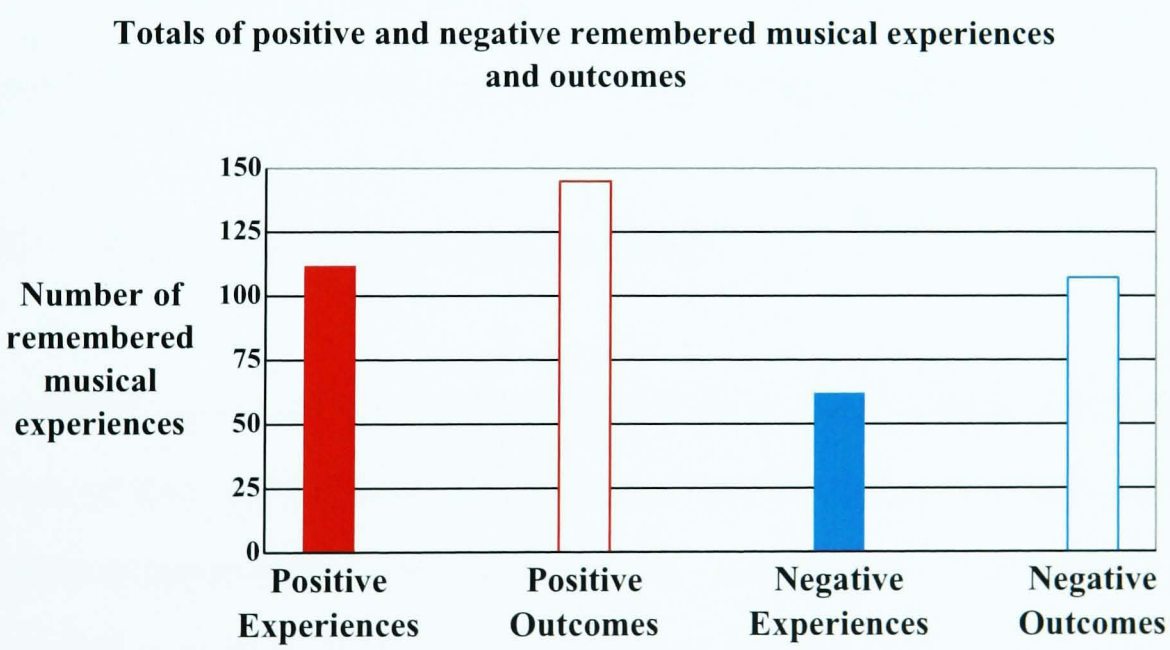


Table 6.1: *Chart showing total number of positive and negative musical experiences and outcomes.*

6. 'Thinking Out Loud' (*Mic Crenshaw:* Roy)

Data Analysis

6.1 Analysis and findings

Positive musical experiences

Chart showing positive musical experiences and outcomes

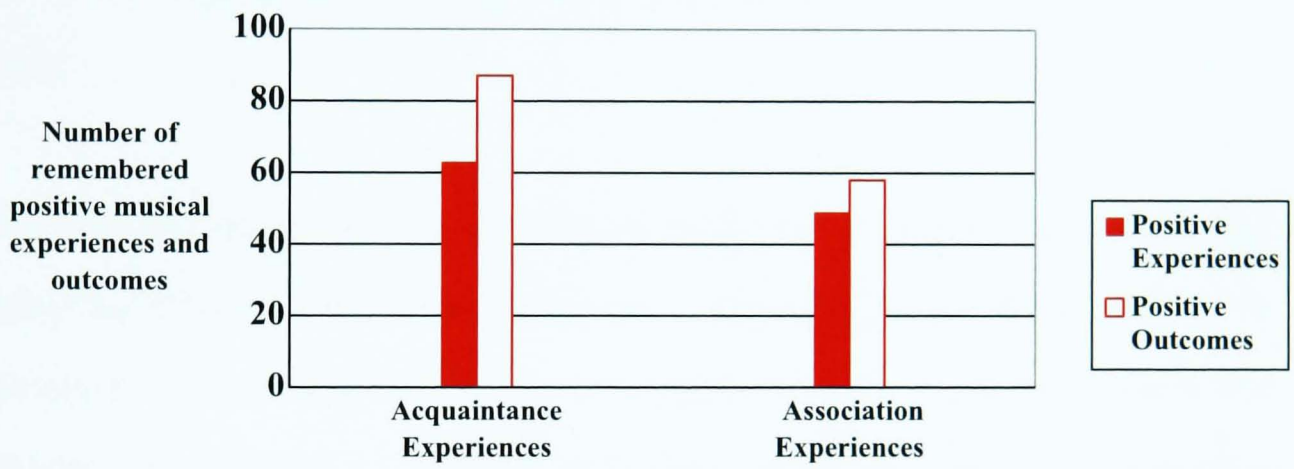


Table 6.2: *Chart showing number of positive musical experiences and outcomes*

(i) Positive acquaintance musical experiences

Acquaintance experiences covered the whole positive to negative range, demonstrating extremes of highs and lows; but the *positive acquaintance experiences* emphasised the enjoyment of participation. When talking about this type of experience the enthusiasm of the interviewees could not be captured by reading the interview transcriptions or transcript maps alone, so returning to the recordings clarified their importance through voice expression. Experiencing music through active music-making refers back to Swan wick's (1994, p.1) 'rubbing up against' or *acquaintance* notion of music learning, where music needs to be experienced in a physical way (Hallam 2006) in the acquisition of first-hand

knowledge (Swanwick, 1994, p.10). These *positive acquaintance* musical experiences were highlighted as being experienced most frequently with family and community.

T10: *I can remember (my grandmother) singing and can remember these bachelor uncles playing the violin. Also my parents belonged to quite a large Irish community where we lived and people always came to our house at the weekends and they always sang Irish folksongs, 'rebel songs' as they called them in those days (laughs)* (p.2). Outcome: 'This interaction encouraged community and self-esteem and gave me confidence' (transcript map).

This experience appears to be an association experience but clarification with the transcript shows that she was listening to her uncles and grandmother perform with the *intention* to participate, so it is categorised as an *acquaintance* experience. As in this example it is noticeable from the data, that the family and community played a major part in presenting music as a normal everyday occurrence enabling the assimilation of music through participation. T10's outcome shows how this type of experience can contribute to the building of positive musical identities (shown by T10's outcome) which, '... are shaped by the individual groups and social institutions that they encounter in everyday lives' (Macdonald et. al., 2002, p.7). A great majority of acquaintance experiences involved a freedom to participate without fear of failure, and they were noticeably social and informal experiences, which are most conducive to learning. Bruner's investigation of early social interaction of 'give and take' between mother and child in the pre-linguistic stage, shows the child as learning 'how to get different things done jointly, and concurrently learning to use appropriate communicative devices and connections to signal his partner to help in the process' (Bruner 1977, p. 287). Previously mentioned work by Wenger, (1998), suggests that a learning event is a 'form of participation', (ibid., p.155), and 'shared information

processing (Wood, 1998, p. 102), and as earlier referenced, a 'co-operatively achieved success' (ibid., p. 16). Examples of these from the transcript maps are, 'enjoyed singing with others' (T10-4); 'singing with friends and guitar' (T6); 'college groups' (T100); 'family groups singing and harmonising' (T7) and 'made tape with friends' (T12). There are further illustrations of a number of experiences that demonstrate the importance of family and community in the positive acquaintance experiences.

T03: ... *we used to get together as families and they put music on and everyone would dance and sing and you know and we did a lot of that kind of thing*. Outcomes: 'So I sing all the time' and, 'So I'm confident with the children' (transcript map).

T07: *I can remember the family groups getting together so we were singing different parts, even in my teenage years* ... . *Outcome*: 'A main reason why I love singing' (transcript map).

Participation within a *community of practice* (Lave and Wenger 1999; Lave 1993) can be recognised as *legitimate peripheral participation* (Lave and Wenger, 1991), but this does not necessarily mean that active participation occurs at all times. As in T10's experience in community music-making, she not only took an active part but also listened to the more experienced members in order to learn how to participate. The participation and the listening were all part of the same experience of music-making, so it is not just the music-making but the 'intent participation' (Rogoff et. al., 2003) which makes them acquaintance experiences. Rogoff recognises that listening, watching and copying are children's main learning strategies, most of which is achieved through involvement within a community.

> *They observe and listen with intent concentration and initiative, and their collaborative participation is expected when they are ready to help in shared endeavors.*(Rogoff, 2003, p.176)

Rogoff describes this type of listening as 'keen' listening (ibid., p.176), recognising it as a contrast to listening as part of an audience, which would be considered an *association experience* in this study.

The positive acquaintance experiences of teachers T10, T03 and T07, previously mentioned contained this mixture of *intent participation* and *legitimate peripheral participation*. All these teachers now love singing with their children in class and use singing as a main element of their music teaching. T10 uses these positive musical experiences for teaching and states, 'I just go by what's inside me' (T10 transcript), suggesting that she is unaware of how she learnt her music. T07 in particular admits to not being very confident in her teaching of music as a subject, and yet this does not apply to singing with the children, although she appears not to rate singing highly as a skill.

T02, T07 and T10 were not the only participants who enjoyed singing with their children and who felt comfortable doing so. In fact, the predominant experience/outcome link was between the *positive acquaintance experiences* in singing and later confidence to sing in class, with most teachers feeling they had more confidence in this area than in any other aspect of music teaching. It should be noted that throughout their lives there was more opportunity to sing, than to take part in other areas of music-making. Singing would mainly take place socially but with some also admitting to singing now whilst alone, just for enjoyment. Taking part in assemblies was, surprisingly, fondly remembered although

the religious content was not mentioned as a memory and it was singing which dominated the memories of this often maligned positive acquaintance experience.

T04: *I enjoyed assemblies at school; I can name probably all the songs we used to sing in assembly and we had assembly every day. ... ... I used to look forward to assembly because we got to sing and I'd really be thinking about trying to really sound good (p.9)!* Outcome: None mentioned.

The relatively large number of voices in an assembly produces a much bigger sound than in class singing and our predisposition to respond to music (Campbell, 1998; Trehub, 2001 and Welch, 2001) is fulfilled by the basic rhythms and repetitions hymn-singing offers. The logical order of these musical patterns to which children respond (Campbell, 2002) may account for the positive memories of hymn-singing in assemblies. These larger groups of singers can also be 'a form of group identification and social bonding' (Welch, 2005) in a musical community and the regularity and format of assemblies give a sense of pattern and order (Welch, 2005) where children can develop as participants in their own community of musical practice (Barrett, 2005).

T02: *We used to sing every ... we had assembly every day and we sang proper hymns, proper religious hymns and I used to love it...* (p.7). Outcome: None mentioned; no map constructed. I worked with this teacher in a supportive role and found her to comfortable singing with her children, and this eventually lead to her conducting the Christmas concert for the first time, having taken a major role in its production.

T12: *Yes, I was happy singing and I remember singing at school ... I remember singing in assembly.....* Outcome: 'I love class assemblies; helping the children to perform'

(transcript map). T12 also sings with her children and like T07 does not see singing as a major part of music.

T06: *... we always sang hymns every day. We sang other things too! ... We always had whole school assemblies every day so that was my school part of it.* Outcome: 'So I enjoy singing' (transcript map). T06 does a lot of music with her children and sings every day with them and still enjoys singing and listening to music.

T14: *Oh and I can remember assemblies were always ... we used to sing hymns. And of course I remember ... and there was a song that later on when I realised I was singing, I mean I've always loved (it)...* . Outcome: 'So I sing to my children now' (transcript map). T14 worries about singing as she finds it difficult to work out a tune, but that seems to be when she is trying a new song from sheet music, as she gives the reason for this as not being able to read music. She assumes that she should be able to sing a song immediately without practising it first and the fact that she has to practise first she views as an inability. I need to recognise here that most of the interviewees were female and research has shown that it is more likely that girls join choirs and show an interest in singing (Green 2008; Mack inlay, 2005). In one of the host schools the children did not sing in assemblies at all, and the participants from that school felt concerned that the children were disadvantaged. Surprisingly, despite their fond memories of singing in assemblies and their obvious concern for the children's musical well-being, they accepted the situation and did not feel empowered to suggest change.

Other positive acquaintance experiences varied but some were positively remembered, like T15's experience of solo singing in a choir. The church music and singing in the Mikado and The Messiah in the 6th form also related to an outcome of 'confidence in singing and

that I have a good voice' (T15 transcript map). T03's experience of singing so much at home has also given her the confidence to sing with her class. She finds it easy to hear rhythm and pick up a tune and admitted to singing whenever she has the opportunity. Her social participation in signing meant her learning was an incidental result of participation (Marsick and Watkins, 1990).

There were few positive acquaintance experiences which were related to instrumental learning and playing, despite most of the participants having experienced instrumental lessons even if it was only for a short time. T01 has only recently started to learn the 'cello due to an opportunity with his local music service to have free lessons for a term. His unexpected enjoyment lead him to continue with lessons and he has had some success, including playing to the children to demonstrate the instrument. He started by learning with a group of children and he was surprised how much it had helped with his musical confidence.

T01: *And you know, so that I think has really helped me develop as well.*

PS: *So it's the 'doing' of music the actual participation that's taught you more than anything?*

T01: *Yes, which is what I believe (indistinguishable)... you know just having the opportunity I suppose to have a go.* Outcome: 'That has really helped me develop' and 'I was quite happy to make mistakes; it helped a huge amount having musical knowledge and I notice more in the music I listen to' (transcript map). T01 uses his errors as learning tools; this shows a positive understanding of his own learning. The acquisition of more musical knowledge has been a great help to this participant, but does not seem to apply to those who have learnt an instrument from a younger age, which will be shown in the negative acquaintance experiences.

Summary of positive acquaintance musical experiences

We can see that a majority of these *positive acquaintance experiences* relate to singing rather than instrumental playing. There was little memory of playing any percussion in primary school, as memories of school music were limited. Memories of singing were notably the major positive experience, especially in assemblies, and the social nature of these experiences is an important element of the long-term effect on confidence. The 63 *positive acquaintance experiences* remembered had 87 perceived positive outcomes, demonstrating clearly that experiences often have more than one outcome.

(ii) Positive association musical experiences

This is a key theme related to experiences showing positive musical involvement through exposure to music or watching someone else perform, where the experience offers an association with music (Marsick and Watkins, 1990) as previously described. They can also be experiences where they have been influenced by the actions of others in some non-participatory way. It was not only musical acquaintance experiences with family and community which were so positively remembered by participants in this study. Similarly positive, musical association experiences of parental and community music-making also featured highly in memories. Listening to parents sing or play music, strongly influenced participants' relationship with music, which is also reflected in work by Bowles (1991). In most cases they saw this confidence as affecting their teaching to a greater or lesser extent.

T04: *I know that when I was younger they used to sing me lullabies all the time, my mum and my dad as well (...) my mum liked music and she used to give me her vinyl LPs and*

(...) when I was about four or five and she'd give me her Elvis LPs... ... . Outcome: '(It) made me confident singing as a child' and ''Helped me enjoy singing songs with my sister' (transcript map).

T12: *And my mum would always sing to me, and we even had a little rhyme that we kind of sang every night at bedtime that I can still remember... ...* . Outcome: 'I love singing at home and to the children' (transcript map).

We cannot be sure that these were purely association experiences, but the respondents did not refer to any intention to participate. It is likely that the experiences began as association experiences with parents singing to them when they were babies, but developed into acquaintance experiences where they shared the singing with the parents, or completed lines of songs by turn taking as in Roulstone, teal's, 2002 study (described in the musical identities section of Chapter 2), or in conversation (Trevarthen and Malloch, 2002); however they were all remembered as association experience.

T06: *Mum, more of a light music sort of person and I can remember she'd got a song book that she used to sing one or two things from and it must have been from the twenties or thirties and I can remember her saying, 'Oh this is what I used to sing' and she would sing these things and she'd actually got the music there.* Outcome: 'So I enjoy singing' and 'I enjoy singing with the children' (transcript map).

T11: ... ... *Mum and Dad would sing that to me and go you know (sings) 'Here Comes the Sun'* . Outcome: 'Made me confident now singing with the children' (transcript map).

T07: ... ... *But my father sang on a daily basis and life was full of music.* Outcome: 'Helped me to love singing' (transcript map).

All the above teachers sing with their children and credit their parents' singing at home as being a positive influence on their own confidence to sing. This was common to all those whose parents sang at home apart from T14 who did not mention it giving her singing confidence but that it gave her a 'strong tie' with music. It seems that T14's later negative acquaintance experiences with singing may have over-ridden an earlier singing confidence which may well have come from her mother singing at home and the tradition of singing and working in her Ghanaian village. Families were strong creators of association experiences as many interviewees remembered music at home performed or played by another member of the family, giving them some confidence or enjoyment in music.

T09: *Yes. And then another very early memory would be my nana, who just seems to know so many little Irish songs and nursery rhymes and growing up with lots of cousins and her singing all these funny songs to babies and stuff and I can remember her singing to me as well ...* . Outcome: 'Gave me musical confidence and understanding' and 'taught me to appreciate music' (transcript map).

T03: *My dad's dad had a band, and my mum's father always had a mouth-organ in his pocket ... and he was one of these people who could sit down at a piano and listen to a piece of music and play it.* Outcome: 'Which boosted my confidence' (transcript map).

T15: *Well, my dad's a really good musician and he always played the piano*. Outcome: 'So it encouraged me to learn piano and other instruments' (transcript map).

It is interesting that T03 and T15 have both referred to their experiences as 'always' happening, which could reflect the importance they attach to a musical environment.

Those who had positive association experiences all recognised their positive outcomes which were mainly linked with confidence, but also created many personal outcomes which resulted in enjoyment of listening to music. It is not always necessary for family members to perform, but an association with close family members who listen to music can lead to an development of musical appreciation.

T06: *My father liked to listen to classical music and so I had classical music tunes in my head and used to think, 'Oh I like that one' but I wouldn't have been able to tell you as a child what I was listening to. I just knew that this was one of the pieces that my dad liked. He also liked to listen to brass band music.* Outcome: 'So I had classical tunes in my head' and 'So I enjoy listening to music' (transcript map).

It was interesting how many pieces of music or artists were actually named, maybe because they were the most frequently played, but it was noticeable by facial and vocal expressions that these were fond memories. These named songs and performers were also chosen to be added to the *transcript maps* as being experiences which they thought important, such as T11: 'Listening to Tammy Lynette'; T04: 'Mum's Elvis LPs' ; T10: 'Singing 'O Danny Boy'' and T13: 'Dad played Neil Diamond; Super tramp; Queen'. These examples are only a few of the remembered named songs and artists, but the memories were not just of music but for a specific piece or type of music which they held as a very important part of their musical lives. The outcomes of these experiences were not seen to be actually related to the song or performer but to a general love of singing or listening to music.

Summary of positive association musical experiences

Of interest here is not only the number of positive musical association experiences remembered, but the long-term positive effect of those experiences, which seems to have assisted the development of a positive relationship with music. This in turn appears to encourage the confidence of these teachers through a desire to pass on the same experience to the children they teach. There were 49 positive association experiences with 58 positive outcomes.

Negative musical experiences

Negative remembered musical experiences and outcomes

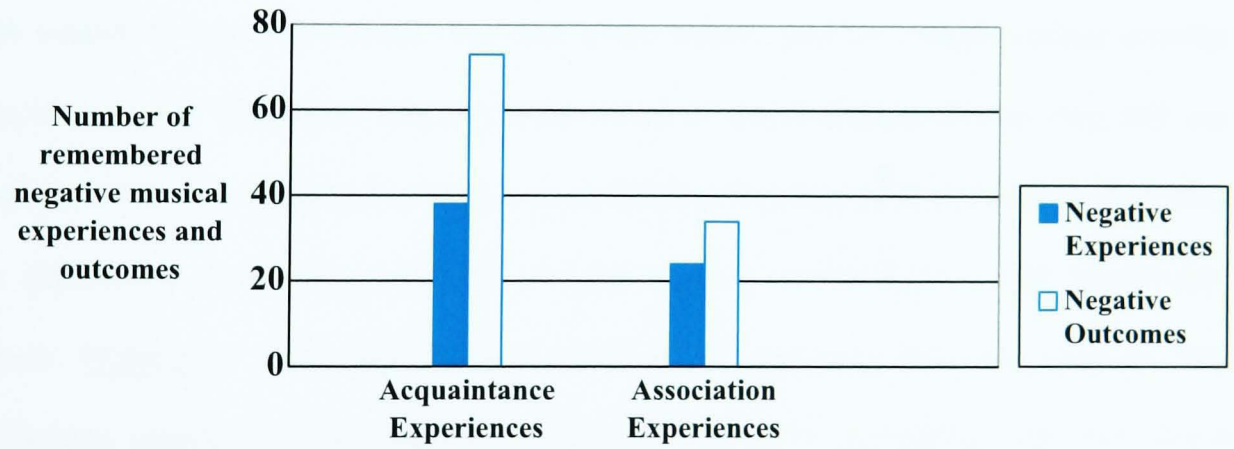


Table 6.3: *Chart showing number of negative musical experiences and outcomes.*

The results of the analysis of negative experiences are presented in accordance with the same themes as the positive experiences. A sub-theme presented itself which did not occur in the positive themes and that is the *negative acquaintance experience* of *humiliation*.

(i) Negative acquaintance musical experiences

The interview data made apparent the importance of family and community in the *positive acquaintance* experiences and significantly no negative experiences of this type were remembered. On the other hand, there were only a couple of *positive acquaintance* experiences with regard to instrumental playing, which is a concern if this reflects a larger problem. Instrumental learning was mainly a *negative acquaintance* experience, which seemed to focus on the notion that there was a 'right' and 'wrong' way of creating and participating in music. An introduction to notation was one of the starting points of self-doubt, making the learners aware of their own paucity of knowledge. M ost instrumental lessons were 'dropped' after only a year or two. Out of those teachers who had some experience of learning to read music, only one felt able to teach music 'properly' (T09) and this seems to be due to her childhood rejection of the formal curriculum, when she decided she wanted to improvise rather than take piano exams, and her current similar attitude to teaching music. The others felt they were aware of the enormous amount they had yet to learn and this may have undermined any confidence they had prior to learning. T15 played in: *Secondary orchestra – assembly etc; but I don't think I have a wide knowledge of music.* Outcomes: 'So I find QCA a problem'; 'Appraising not very good at level'; 'Teaching composing with melody a problem'. The only interviewee who felt that her musical knowledge had given her confidence (T09), still disliked the formal, inhibited way in which she had experienced music: T09 Outcome: *This formal music was negative and highlighted the mistakes* and *hindered my musical confidence and understanding* and *a fear of failure/risk of being wrong/need to please.* This supports Ingleton's (1999) observation that, 'the classroom interaction centres on approval and disapproval for being right or wrong' (p.9). All these examples contradict T01's positive response to learning and

instrument, but there is an obvious difference in that he began to learn only recently, after he had already recognised his lack of musical knowledge. He considered the lessons to be a solution to his lack of knowledge, which he saw as general rather than specific and he can now see how his knowledge has 'developed' (although he slightly contradicts this in a later comment). Conversely, the participants who experienced negative instrumental learning as children seem to have outcomes which highlight a lack of musical knowledge as their problem. Unlike T01, prior to their lessons they seemed to have had no awareness of their own paucity of knowledge, but the lessons may have demonstrated that there is specific musical knowledge which they needed in order to play an instrument. Not having continued with their learning they seem to have been left with an awareness of the enormity of what they still have to learn. This has similarities to Hennessy's (2000) findings in which her students who had played an instrument still found music their most difficult subject to teach. It may be that learning an instrument is a double-edged sword, as suddenly the learner is confronted with problems of which they were previously unaware. Newcomers to instrumental learning may not even know there is a theory or language of music. This is a problem for such a creative subject which infants first meet and learn without any of these restrictions and happily participate in until formal learning intervenes. For example T07: 'Having realised the need to read music I didn't continue with learning it'. Outcome: 'And now I feel that I can't teach it properly' (T07 transcript map). T07 still sees musical language as the main problem in her teaching confidence and it is something which has never been addressed. Similarly T12 also realised that she had to read notation in order to play an instrument and feels it is that which has held her back. T12: *I started learning the guitar and it was really awful, because I never got to the stage of reading music.* Outcome: 'So I can't read music as I never learnt to' (transcript map). She feels the language used in music is her barrier and refers to classical music as 'posh' (transcript), but also declares that music has never been her strength. T11 also had a bad experience with

'Notation in recorder and 'Musical Language'. Outcome: '(It) is hard to understand so made me think that instruments are 'real' music' (transcript map). She does not believe it is necessary to be able to read music to teach the younger children but still feels it is not her most confident subject.

Despite feeling positive about his 'cello lessons, T01 did recognise that it made him aware of his lack of knowledge to read music. Outcome: 'I lack musical confidence' (transcript map). T01: *I get to a certain level where I'm fairly competent; well then going the next step always seems to be beyond the reach (indistinguishable). And it's the same with the recorder I think you know ... ... I remember that was the last page I got to (laughs), and then well we didn't go any further because they were too hard.* Outcome: 'This hit my confidence' (transcript map). T01 may have had this problem because his teacher in primary school was unable to teach the harder pieces, but he blames himself for not being able to go any further and thinks it is his inability which prevented him from progressing.

Another teacher who assumed her position of third violins was purely down to her inability to play the tune was T02: (No map) *I was immediately put in third violins, in the orchestra ... I was devastated because I wanted a bit of tune to play ... So I think I did all of them* (playing instruments) *poorly.* Outcome: 'I did think the other people were better than me... '. A simple explanation of the role of third violins may have helped T02 to see her role within the orchestra.

The one-to-one or small group lessons experienced by the interviewees, in general, ignored the way children often begin to learn as, 'by far the overriding learning practice for the beginner popular musician ... is to copy recordings by ear' (Green, 2002, p. 60). This is not the way in which most instrumental teaching is approached and it could be suggested

that we make the mistake of assuming that all children want to become concert musicians. and do not think of the majority who would like to play well for pleasure and for their own entertainment. The approach common to instrumental learning it seems, tends to be exam-driven from the start and an assumption that we are all aiming to be professional musicians. This emphasis is understandable as to gain entry to study music at college or university presumes you have grade 8 (preferably distinction) on one instrument and a good grade on another. So the 'rush' is on from the age of six or seven, just in case the child decides that is the goal to achieve.

Recent memories of an in-service music course were interesting. T07: *Music service input reinforced my inability.* Outcome: 'So I'm more than happy not to look at the music scheme'. The demonstration of the music lessons by the visiting support teacher and subsequent sharing of lessons with T07 was construed as having done more harm than good. The major problem was that the support teacher was using the commercial music scheme used by the school and trying to help T07 apply it to his classroom. Unfortunately her professional demonstration lessons made him feel even more inadequate and he was unable to apply any of the course to his own teaching. His observations eventually lead to him taking over the lessons, but the music scheme itself was complicated and did not lie within his own understanding or musical knowledge.

Singing was also aligned with negative acquaintance experiences. Those who currently found if difficult to sing with their class had experienced negative comments in the past whilst taking part in acquaintance learning. This is the area where most of the humiliation experiences were found. A prominent by-product of negative comments seems to be a reduction in the amount of singing subsequently experienced by those participants. Criticised singers consequently show a reluctance to participate further (Knight, 1999;

Pascal, 2005), believing the criticism and retaining a fear of further disapproval. This is a misuse of power relations between pupil and teacher with the underachiever finding less support (Brophy and Good, 1970) and a reinforcement of their lack of skill as mentioned in Chapter one. T01, T08, T11 and T13 all fit this pattern, their outcomes showing they either do not sing at all, sing when they are alone, or not in front of adults. They had no support with their singing and were left to assume they could not improve. It seems a child who fails to learn to read is usually given a sight and hearing test as the first stage of finding the cause, but a child who fails to pitch rarely has this diagnostic treatment (Welch, 2001). Finding it difficult to sing in tune could also be due to having little singing experience or attention drawn to pitch or intervals (distances between notes). It is also possible they may have hearing problems or 'glue' ear (Welch, 2001) which may be slight but disabling musically. If left unchecked these children are likely to go through their lives retelling and living by their story of not being able to sing, becoming victims of the self-fulfilling prophecy (McAdams, 1993; Rogers, 1982). They are forever outside that community of practice and unwittingly form a community of practice of non-singers where it is safe as a non-participant (Wenger 1998). Their own musical identity becomes one of a non-singer and that identity is maintained through singing avoidance behaviours (Knight 1999). Some of the active experiences which were negative unfortunately resulted in *humiliation* through active involvement with music making when participants were 'put down' or made to feel inadequate in their musical contributions.

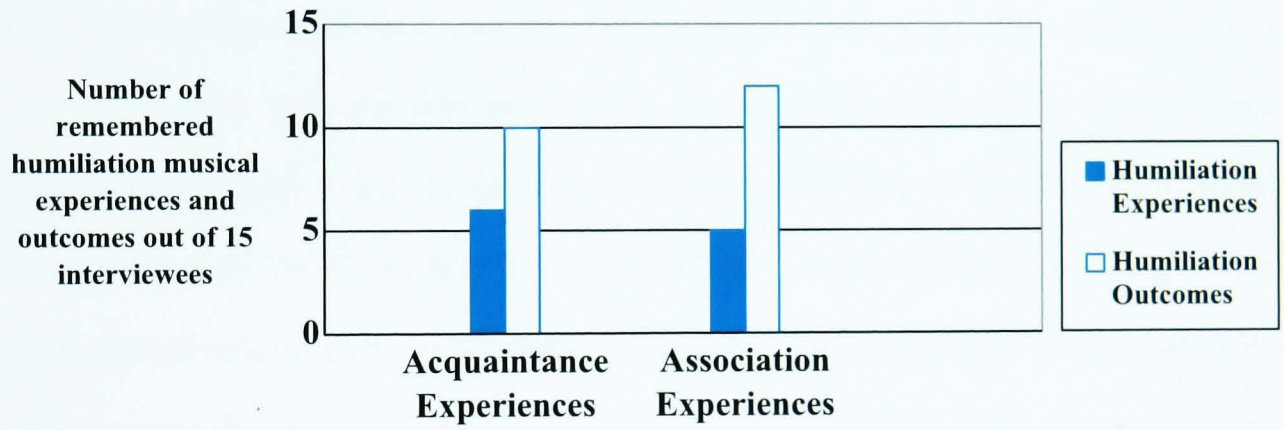
Summary of negative acquaintance musical experiences

The *negative acquaintance experiences* seem to have generally created or reinforced an awareness of a lack of knowledge, and the difficult road to competency. It was widely felt that participation was not possible unless you are competent and as a result the experiences

were those of exclusion. Apart from some instrumental tuition being a culprit, the in-service music courses for teachers seem to have had a similar effect. There were 38 *negative acquaintance experiences* with 73 negative outcomes. Out of the four main themes, the ratio of outcomes to experiences was greatest in this theme.

(i.i) Humiliation (sub-theme of negative acquaintance experiences)

Negative remembered humiliation musical experiences and outcomes



Humiliation was a recurrent theme and its frequency in the stories told in this small sample, is of great concern. Of all the negative acquaintance experiences, experiences of humiliation were the most bitterly remembered. Considering there were only fifteen participants in this study, as many as six participants remembered being humiliated by a response to their musical performance. This quantification is worth mentioning as it is so marked, but the qualitative elaboration of these experiences of greater interest. The readiness to tell others they cannot sing or cannot perform musically and not to offer any support or to see it as a teaching opportunity seems more common than may be supposed. The phrase '(I was) told I couldn't sing' seems so finite, as the word 'couldn't' suggests that no matter what help is given, they will remain unable to sing. T08's claim at the time of the interview that it 'bothers' him when someone else sings in front of him made me go

back to the transcript to confirm that the act of someone else singing actually causes him embarrassment. He had an immediate response to his first musical memory: the question was answered almost before I had finished asking it. He gave the impression that this was in the forefront of his mind:

T08: *Yes, I was in the choir, which must have been when I was about six or seven and I was told I couldn't sing. Then I just didn't like music from that point on.* (p.5) Outcomes: 'It now bothers me when people sing'; 'I don't sing, not even with the radio' and 'I hate singing in front of the children' (T08 transcript map). T08 still had a problem with singing when the interviews took place, and like T01 the problem is compounded because his voice is so much lower than the children's voices. He associated that outcome with someone telling him he couldn't sing. He remembered that this humiliation was experienced whilst he was in a choir, which suggests he *wanted* to sing at that stage and it also suggests his peers were present when he was informed of his lack of singing ability. It must have been quite a personally powerful event as he admits, 'Then I just didn't like music from that point on' (T08 transcript). The embarrassment he felt when he was six was directly related to singing. Negativity can be a consequence of humiliation suffered in earlier years (Martin, 1987). This also relates to Ingleton's (1999) work described in Chapter 2. These two short transcript extracts give some examples of teachers who experienced this same humiliation as children.

T14: *But I also remember being told that I couldn't sing; I didn't have a singing voice.*

PS: *Who told you that?*

T14: *All of them used to say it at home, 'You can't sing, you're out of tune', so I never used to really like singing in the house!*

Outcome: 'So I'm not 100% happy teaching music (pitch a problem)' (transcript map).

T14 also found university music a poor experience: *P.G.C.E. not much music.* Outcome: 'I'm not 100% happy teaching music (pitch a problem)'. T14 has a very low speaking voice which may be reason for her worry about pitch, but she is contradictory in that she remembers being chosen to sing in a duet, has joined choirs and been chosen to perform in a musical. Nevertheless, she still thinks that her singing voice is not acceptable as she has been told at some point that she cannot sing, although it is not clear if this came from an educational setting.

T15's negative experiences in school were due to the teacher allowing a prefect to select the choir, without supervision. T15 had been in all the choirs and sang many solos up to this point, so it was odd that the prefect was not guided. T15: *Prefect left me out of choir.* Outcome: 'So I was devastated/angry/jealous'. It is debatable as to whether this experience is an acquaintance or association experience so I need to justify why I have used it in the acquaintance theme. This experience happened as a result of T15 going with the *intention* to participate in the choir, to find that she had been left out.

T13: *Oh well I can't sing.*

PS: *Now who said that to you?*

T13: *Everyone I've ever met (laughs)!*

Outcomes: 'I know I sing off the note' and 'I sing in the car when no one's there' (transcript map).

In all cases of remembered humiliation, the memory appears to be stronger than other remembered events and seen as a critical incident in musical experiences. Most experiences took place in the context of unequal power relations where the participant was humiliated by someone in authority or pertaining to be more knowledgeable. The added

problem is that these participants were humiliated as a result of performance, when they were at their most vulnerable, with others watching and listening. They ran 'the risk of being exposed as right or wrong to the teacher and whole class ... where one can be judged right or wrong every step of the way' (Ingleton, 1999, p.6).

T07's painful experience of music in her teacher-training was degrading. Despite having a lot of positive musical experiences prior to this and being fairly musically confident, this had a disastrous effect on her musical confidence which is still with her.

T07: ... *well I think (I'm) a committed person, so if I'm set a task I would actually do it. So although I haven't had any music lessons myself, there was a lot of music in the family. So I had some idea of sol-fa and I knew where middle C was on the piano and various other things. So I did my very best and then the music lecturer played it to everybody and didn't actually use the word 'rubbish' but said words to the effect of, 'What did she think she was doing?' But the other people who actually hadn't done the assignment didn't get to feel like that did they* (p.2)? Outcome: 'This confirmed my musical insecurity which developed in the move from (name)'; 'So now I avoid music courses' and 'As a consequence I feel that I can't teach music properly' (transcript map). T07 was basically punished for 'having a go', for attempting to perform and as a result it was made clear to her that *not* performing was far safer than performing. The outcomes of this were seen as being long-lasting so that today she avoids music courses and does not feel she teaches music properly. The resulting effect of her having no confidence in her music teaching thirty years on suggests this public humiliation has had a life-long effect on her musical identity (Welch, 2005).

In T11's interviews she gave an account of herself as a musically confident young child who loved performing at home and with friends. By the time she arrived in secondary

school, she had no confidence to audition for a part in a musical show, despite being told by her music teacher that she should do so. In the interview T11 realised that this was an anomaly and couldn't understand why or when she had lost her confidence. I asked her about her Middle School teacher as she hadn't mentioned anything about this period. This long transcript extract has not been edited to show how the account unfolded. T11: *Mm. (Realisation) Oh no, this is horrendous! (Laughs; voice animated). At middle school.... God, this is like digging.... I can remember she was horrible again. Again, I was really picked on in music. And it's so clear, it's as clear as day, she was nobody, really. She was very ... when I think about it, I don't know how she was ever in teaching, not a particularly nice character and, this was middle school again, so pre-thirteen really. I can remember, I dreaded music lessons...and I didn't even think of this until I'm sitting here opposite you! And, Oh she was awful and she used to sit on the piano.... we had ... there were two. The first one left and she was lovely and a new one came and I can remember having to go to the cupboard to get keyboards and you'd go and get your keyboard and you'd have your lesson on the keyboard.... oh she was just...and she always pick on me, always. And I can remember parents' evening and she said something to my mum and dad about my smile; isn't that horrendous? She said, "Oh she sits there looking pretty and smiling". Oh my gosh! (Laughs with incredulity) and I can remember there now that my mum was just furious that she would say that and I remember her and I just hated it. I hated music at middle school. There you go (deep intake of breath).* Outcome: 'Means now I have little confidence in teaching music'; 'By secondary school I wouldn't audition for a part; I now sing at home privately' and I can't perform because I lack confidence' (transcript map). She maintained that this did not 'scar' her, but she did recognise that her lack of musical confidence started after this episode.

Both T07 and T11 learnt that showing confidence can lead to humiliation, and despite previous musical confidence and rich, positive musical experiences, neither of these

teachers now have the confidence to perform or teach music in front of others. T07's experience happened during her college training, but her broad, positive musical experiences paled against the single humiliation which was construed as destroying all the confidence gained from the years of learning and participating. T11 was much younger, but also had a rich musical background prior to her humiliation; in this case also it is the one event which negated all the positive experiences. Criticism can be very destructive and it is all too often delivered in a negative and unhelpful way (Larson, 1984; Weisinger and Lobsenz, 1981) and it can have adverse effects on the recipients (Baron, 1988).

The vast positive input from community and family for T10 was warmly remembered but due to two negative experiences, like T11, she lost all the confidence previously gained. This did not really show itself until we talked through the transcript map construction. She wanted it emphasised that these negative experiences were more powerful than the positive as they 'destroyed' her confidence.

T10: ... ... *when I was eleven, I had piano lessons and we had a very tough nun teaching us, and every time you hit a wrong note she used to hit you across the knuckles with a stick ... ... but you know she was, she was just so rough this nun and I was just terrified of her and it completely put me off, so I gave up my piano lessons.*

PS: *Did that have an effect on your confidence?*

T10: *Definitely, yes, because, yes, I was always sort of quite a gentle child I think and ... it was a shame I always, I always regret it, I always thought, 'Oh, if I had a nicer teacher, you know, I perhaps would have learnt as a child'*. Outcome: 'Lead to oppression' and 'Destroyed the musical confidence community and personal self-esteem had given me' (transcript map).

T08 was rejected from musical opportunity in his secondary school and put to one side as a lost cause. T08: *I remember secondary, secondary tended to be ... if I remember rightly we were split into different groups. Those that could, those who may be able to and those that had no hope and I was in the 'no-hopers'. I was quite happy not being able to, you know.*

PS: *You just accepted it?*

08: *Yes, because I'd been told prior to that I couldn't do it, so I just accepted it. I used to sit there endlessly listening to people who could, because they invariably had the teacher with them, helping them.* Outcome: 'I accepted that it was a fact' and 'When I was about eighteen I just gave it up as I knew I couldn't do it' (transcript map).

There seems to be a variety of emotion felt by interviewees who had experienced humiliation from teachers, from anger (T07,) to resignation (T08). This supports the recognition of the existence of emotion in learning (Ingleton, 1999), which can both promote and restrict learning, whilst 'establishing and maintaining identity and self-esteem in learning situations' (Ingleton, 1999 abstract). Unfortunately the humiliation is rarely forgotten by its recipients and it remains with them for life in some cases (Welch, 2005) showing this sub-theme had the most negative effect on the confidence of the interviewees.

Summary of Humiliation Musical Experiences

It needs to be recognised that 40% of the interviewees experienced humiliation in their musical learning, and all these experiences took place in *educational settings*. This long-term damage is a legacy of poor teaching and a lack of understanding of teaching and learning by the teachers who were responsible. There are implications for the shorter graduate training schemes and even shorter six month training schemes (HMG, 2009) presently proposed, where there will be no time to properly understand the needs of the

learner and to read and understand learning and teaching theories in order to affect practice. The quantification for these experiences are included in the negative figures, but taking them separately there were 11 humiliation experiences and 22 outcomes giving and relatively had the largest number of outcomes overall.

(ii) Negative association musical experiences

The association with music through someone else playing an instrument in the family has both positive and negative effects, in that it can encourage others to at least 'have a go' (T06 and T13) but it can also deter children from wanting to learn, T09: *And, I mean I sat through watching Mum, playing the same piece for Mrs. (names piano teacher) for six weeks and still not getting it right and just thinking, 'Oh, my goodness, please (undecipherable) ... (bangs table in frustration).* Outcome: 'Added to my fear of failure/risk of being wrong/need to please. Another example of this secondary effect is a mother whose experience of learning the violin as a child was so traumatic that she did not encourage her children to learn an instrument (T07), showing how musical experiences not only determine our own confidence, but may also affect the confidence of future generations. T07: ... ... *so she decided that unless I asked, or my sister asked we wouldn't be going down that route, it was her decision* ... . Outcome: 'I think this almost became a barrier to me moving on musically' (transcript map). This passes the problem down to another generation, showing its long-lasting effect. This supports work by Custodero and Johnson-Green (2003) showing how 'the significant role of adults' past musical experiences (relate) to their musical parenting of infants' (Custodero, 2006, p.38).

There also seems to be a reluctance to participate in making music if there is someone else in your immediate community who you deem to be more capable as a musician. Teachers

were reluctant to claim to be 'musicians' but often compared their musical 'ability' with that of professional musicians, (Pascale, 2005). This is particularly evident in the teacher whose sibling was being coached for a professional career in music (T05). T04 refers to a colleague as a 'musician' and therefore dares not develop her own wish to help with the choir (T04) as she considers herself inadequate (my word) in comparison. She will not put herself forward to do any music in the school where she currently teaches. T04: ... *because they (one of the other teachers) were the person that was known for doing it, I've never said anything. I've always said, 'Oh if you want any help with the singing club, but, she's been the first person that's come into mind because she's talked about it more and she's kind of always done that. I think because she's had the singing lessons and I've heard her sing, I've thought, 'Well actually I'm not that good'.* Outcome: 'So with the singing ... ... the person who's has singing lessons ... has got better qualifications to do it, so therefore I shouldn't'.

The head teacher in T04's school had previously told me that no teacher was a music specialist in the school and I wonder if the 'expertise' she sees in her colleague is an assumption on behalf of the interviewee. This perception seems to be preventing the participant from developing her own skills. It appears that a seemingly more capable person can be promoted or constructed by others and as a result intimidation occurs. This is an example of the notion of 'different selves in different contexts' (Hargreaves, Meill and Macdonald, 2002) as she had more confidence in her own musical ability away from someone who she thought more musically capable. A music scheme showing itself as being 'more capable' in the way it presents itself, using musical language and assuming reader knowledge, may also have the same affect (see Future Research).

There was one association experience in particular, remembered by T04*: I did learn guitar for about six months, because at middle school, when I was probably about twelve. I'd just gone there and there was this teacher who I really liked and he started a guitar club so I used to do that in my lunch hour, but he left. So I got really enthusiastic about doing it so I bought the book and a (indistinguishable) quarter sized guitar and I loved doing that and then he left and that was it.* T04 had tried to carry on alone at home, without help, but found it impossible. Outcome: '(It) made me very self critical as I realised my own lack of knowledge' and '(It) made me feel I couldn't do music any more as I had realised there was a right and wrong way' (transcript map). This last statement supports Hennessy (2000), who considers that music has been seen to be least successful in taught courses, 'seeming to suffer most from the idea that there are `rights' and `wrongs' in music (one student likened the subject to maths)' (p. 192). The 'right' and 'wrong' element was also mentioned earlier in this analysis by T09 who blames her fears of being 'wrong' on formal learning styles. Like T04, T05 was also intimidated by someone she thought was much better at music. T05's brother was a successful musician and she spent her early years following him around and watching him play in concerts. She thought she could never be as good and could not compete. T05: *I can remember having to go to classical concerts that my brother was playing in and being dragged to them, and Gilbert and Sullivan as well, because he used to act in those in school.* .... Outcome: 'I couldn't compete musically so really gave up' (transcript map). It suggests that her brother was deemed 'gifted' and so her own musical needs were not given the same attention. Her reference to her brother 'being musical' suggested that she thought it was a gift and therefore if you did not have the gift, you could not succeed. T05: *Mum was quite musical ... so he (brother) had the piano lessons and he was quite musical.*

T03 also thought that musical ability was a gift and not learnt: T03: *So I like teaching it at a very basic level, but sort of to develop it and if there was a child that was particularly musical to be able to take them on)... both my grandfathers were very musical ... My cousins are all very musical ... so all of my cousins seem to be musical, but myself and my two sisters don't play anything (laughs)... at all, so the gene didn't come ... .*

Summary of negative association musical experiences

Many of these experiences were the result of unfortunate musically related events and situations. A lack of understanding of musical 'ability' by educators may be responsible for these experiences. The outcomes were just as powerful as those negative acquaintance experiences and hold the same long-term effects. There were 24 negative association experiences with 34 negative outcomes.

Settings (cross-cutting theme of all positive and negative themes)

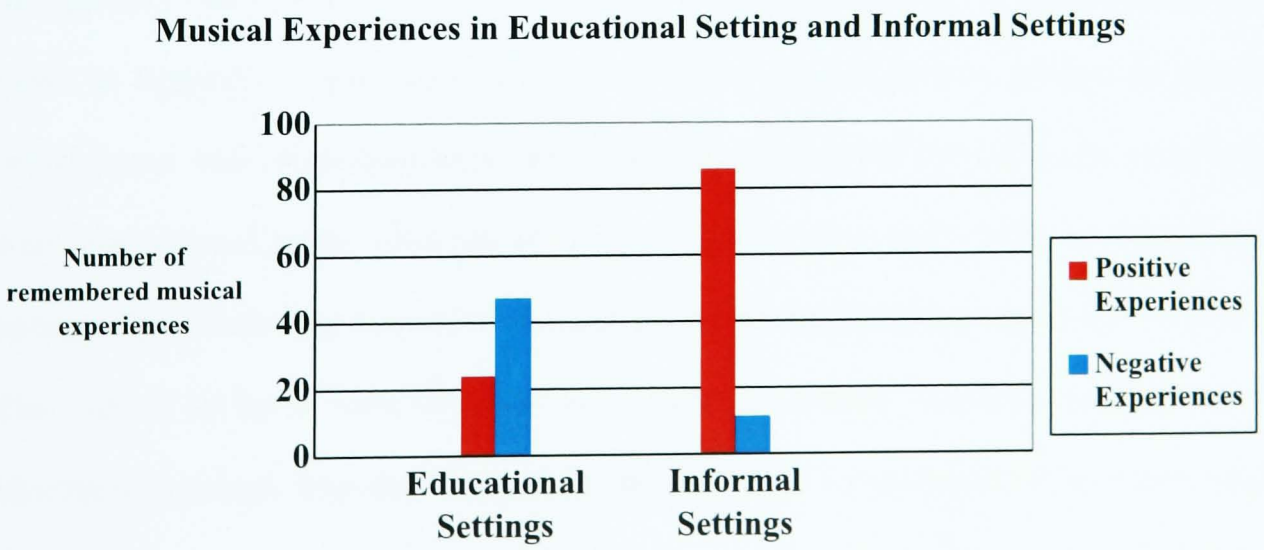


Table 6.4: *Chart showing number of musical experiences in educational and informal settings.*

Each experience is of course situated and this may or may not hold any relevance to the experience itself. What is of note is that some interviewees chose to specify the setting as part of their accounts and it is therefore necessary to explore what this indicates. The significance of the experience setting was highlighted initially when constructing the transcript maps. Although only short phrases were used for text in the experience bubbles on the maps, interviewees still felt it important to situate many of their positive experiences, suggesting the setting was important part of the experience, suggesting that, 'the location of learning is extremely important, often more so than its actual focus' (McGivney, 1999).

It was noticeable that positive respondent-situated experiences did not just take place in one setting, but in a variety of situations or multiple settings such as school assemblies, home, choir, classroom or church. The social, informal setting was most mentioned as positive whether acquaintance or association experiences. A number of memories took place 'at home or 'in the house' which specifically gave the home as the main venue for these pleasant memories. A vast majority of positive memories were situated in informal settings and many more negative experiences were in educational settings than informal (refer to Appendix 4 and Appendix 5 to appreciate the division of settings for musical experiences). One of the most important findings is that no positive association experiences were remembered in the educational setting whereas there were many in the informal setting. There were only two negative association experiences in the educational setting, so there seems to be a complete lack of musical association experiences altogether in educational settings. This does suggest that the participants experienced little or no musical appreciation, or were encouraged actively listen to different music as part of their music curriculum.

These examples are all from the transcript maps, showing the importance to the participant of the setting:

T03: 'Families singing and dancing together at *weddings*.' Outcome: 'I sing all the time' and 'I'm confident singing with the children'; T15: Remember singing *in the car* 'Summer Holiday', this also possibly had a association with the journey destination. Outcome: 'So I love community music'; T06: Singing hymns *in church*. Outcome: 'So I enjoy singing'; T03: Singing and playing music *in the garage*. Outcome: 'Helped me to enjoy music' (they felt free to make a noise without restriction); T14: Drumming *in village* – sounds had meanings(associations with her mother as well). Outcome: 'Gave me a strong tie with music' (T14 transcript map). It should be noted here and in most references to settings, that they all refer to *enjoyment* as being a common outcome of their acquaintance experience in a *social setting*. These positive settings were all familiar well-known places and there is no unfamiliar setting recollection within the positive theme. This may be due to the repetition and routine nature of these positive experiences, as noticed in Custedero's, 2006 study in Chapter two, which makes them the most remembered. Nevertheless, it has been found that sometimes there is a reluctance to participate in places other than those which are familiar (McGivney, 1999), suggesting it may be the *familiar* setting which provides the confidence to perform without fear of failure. When that familiar setting contains other familiarities, such as close family and community or maybe a trusted teacher, then the confidence to perform may be even greater, although, the educational setting of school could be seen to be a familiar setting, but it does not supply nearly as many positive memories (see Appendix 4). The positive experiences in educational settings were mostly performances or assembly participation. Strikingly, there were no positive association experiences in an any educational setting.

Most of the negative experiences were in educational settings, but these experiences may reflect the formality of the setting or the teaching style itself, indeed it could be argued that the two are inextricably linked. Although they may have all been educational settings, these interviewees did not of course, have their negative musical experiences in *identical* settings as all educational establishments are physically different. They also had different teachers and their experiences were in an educational system which covered a wide period of time. An educational setting can easily dictate the style of teaching as it also controls curriculum, instrument availability, room availability and other pressures

Of particular interest is my later meeting with T08, who had acquired a position in a different school by the time I came to deliver his final transcript map. He was fascinated by his own change of confidence and thought I would be interested to know that he now sang not only with his own class, but in assemblies too. This was the person who was 'bothered' by anyone singing in front of him and 'didn't like music'. He also felt he sounded different because of his adult male voice in amongst the children's much higher voices and 'hated' singing in front of them. The strong culture of music and singing in his new school meant the children expected him to sing and did not see it as anything odd. Pascale (2005) refers to a 'non-singer' in the United States, where the expectations of a singer is to, 'lead songs, perform (and have) a big voice' in her Baptist church. On going to Barbados, the 'non-singer' was immersed in the Solka culture where what you sounded like was of no importance, '... so she sings a lot in Barbados and there she's a 'singer'' (Pascale, 2005, p.168). Having moved to another school, T08 revealed that now realised that in his previous school there was a lack of musical interaction across the whole school and therefore it was seen as peculiar for the teachers to sing. The initial setback for this teacher was being told as a child that he could not sing, and as an adult he still labelled himself as a

non-singer, playing a part in his own musical identity construction (Sharp and Green 1975). The problem further compounded itself in the negative singing culture of his last school and he became the 'product of continuous dynamic interaction' (Woodhead, et. al., 1991), demonstrating Sameroff and Chandler's (1975) and Sameroff's (1987) *transactional model*. The setting was the same in that it was educational, but the culture within the setting had changed, and thus so had the experience. This demonstrates a possibility for change, which in turn suggests early experiences need not be determining in the sense that they are permanently fixed.

We cannot assume that experiences acted in isolation in determining levels of confidence, but we can say that if a participant blamed any one experience for their level of musical confidence then that would suggest that experience played a major part. The quantification of these experiences (Tables 6.1 to 6.4) does give some suggestion to the balance of influence.

6.2 Discussion

The main finding in this research is that positive musical experiences were mostly informal and social, with negative experiences generally formal and in an educational setting. Furthermore the outcomes of these experiences show how the social setting of family and community were reported as being connected to the development of more musical confidence than the educational settings of school and college. As I expressed earlier, it may not be the setting itself which influences these findings. The educational setting provided T08 with two entirely different experiences as has been shown, due to the different culture within each educational setting. It also likely that the culture of formal

music learning in the educational setting is encouraged, due to the generalist teacher believing their lack of knowledge means they should only teach from the scheme. This links back to a lack of recognition of a teacher's musical *experiential knowledge*, which could be harnessed to cover the National Curriculum.

The educational years of these participants, dates from the late 1950s to around 2002, a span of around forty-five years, during which time we have seen little change in the negative musical experiences in schools and colleges and the positive experiences of home and community. More printed matter has been produced than ever before with 'initiatives' to improve teaching and learning. It may be these very initiatives and printed matter (National Curriculum; QCA documents; commercial music schemes) which are preventing the successful acquaintance and association learning from taking place in schools. To understand why there has been no obvious transfer of the successful social learning style outside the educational setting into schools and colleges perhaps we need to look at the music profession itself and its influence on curriculum and government initiatives.

> *Hints of the parameters of a more effective music education environment may well be found within the somewhat anarchic mixed economy of out-of-school music provision in this country.* (Slodoba , 2001, p. 243)

The research questions can now be specifically answered in relation to this study:

What is the reported present musical teaching confidence of these teachers?

Most teachers were happy to sing with their children but not all like to sing in front of their colleagues. They generally found the music curriculum difficult to understand and feel

excluded from using it successfully due to its language and presumption of a deeper level of musical knowledge. They were all keen to learn, but found in-service courses reinforced their lack of musical knowledge and consequently promoted a lack of confidence. Their musical identities as teachers are mostly poorer than their musical identities within their social world.

What types of musical experiences are construed as having encouraged confidence?

Acquaintance and association experiences which took place in an informal setting were the most positive. They were seen by the participants to be those experiences which were generally influential in encouraging confidence in current teaching.

What types of musical experiences are construed as having discouraged confidence?

Negative experiences, mostly in educational settings actively destroyed previous confidence and were seen by the participants as the prime cause of a lack of confidence in current teaching. A general omission of enjoyment in music learning and therefore a perceived poor musical knowledge also discouraged confidence.

Is there a relationship construed between positive and negative experiences and their current musical confidence and if so, in what areas?

Their positive singing experiences seemed to have transferred to the classroom as have any negative singing experiences and this reported connection is overwhelmingly supported in the data. Negative experiences were reported as having had a greater effect in promoting low confidence levels, than positive experiences have had upon high confidence levels. Negative experiences were reported as having also destroyed any confidence gained from previous positive experiences.

Generalist teachers do not associate their own musical learning with the teaching requirements of the published schemes and the musical language used is a barrier to access. The poor musical identity of generalist teachers is not helped by the difficult commercial schemes, which interpret the National Curriculum for music, using a professional musician's knowledge. The National Curriculum was written with generalist teachers in mind, so in-service courses need to enable these teachers to apply their experiential knowledge to those curriculum demands with confidence. Children can never become part of 'legitimate peripheral participation' (Lave and Wenger 1991) unless they can enter a community of practitioners and if the teachers are not allowed to be practitioners due to a prescriptive interpretation of the curriculum, their children may also remain in a community of non-practitioners. If teachers were encouraged to use their experiential knowledge of current skills and musical preferences to share with the children, at whatever level, this could change the community of practice and teaching confidence of future teachers.

> *A perpetuating cycle of deficiency is created that sees student teachers who have themselves been denied satisfactory primary school arts learning experiences, because of their teachers' lack of confidence, knowledge, understanding and skills, in turn lacking the confidence, knowledge, understanding and skills to be able to break the cycle and provide effective classroom arts experiences to a new generation of learners.* (Temmerman, 2006, p.274)

Advisors from the music profession have in the past been focusing on instrumental learning in schools possibly with future orchestral players in mind (Government White Paper, 2001), which does not address classroom music and the instrument all children

already have, the voice. This study shows that a majority of primary teachers sing with their children and yet teachers do not see this as a way of teaching the music curriculum. They feel it is inferior to instrumental work and therefore of no real value. We have come a step nearer in the latest 'singing in schools' promotion, but we still need to address the issue of making best use of our generalist teachers and what they can offer at their own level of interest, giving them more confidence to use their skills. Teachers singing groups, for primary teachers, where they learn harmony and improvisation for themselves may have a greater result in the classroom than in-service primary music courses have had in the past. ITE courses may be more memorable if they had a singing bias, with application ideas for the meeting the National Curriculum requirements. Primary teachers have the propensity to offer a whole range of styles and skills but they need to be recognised, and shown how they may be applied.

The positive musical memories with family, especially parents is evident in this study and these musical experiences of both acquaintance and association experiences are the strongest, having the greatest effect on confidence (Custodero, 2006). A poor musical identity certainly appears to discourage any autonomy in the generalists teacher's music teaching as well as confidence to use their own musical skills to teach music. This completely ignores what seems to be the instinctive urge to pass on musical traditions (Custodero, 2006) although it has been shown this still takes place in the informal setting of the family and community. Although educational settings have shown to host mostly negative experiences, the style of teaching promoted by these settings could be the cause of the problem, rather than the setting itself. The informal setting of the home shows that positive relationships with music were developed in this setting and confirms the social and interactive nature of learning to be most important.

Although only T08 had used it as a negative experience in his map, many of the interviewees were disillusioned with the commercial scheme they were using. This mostly came to light during the support sessions after the data had been collected. Not one admitted to using all of the scheme, and most would only pick and choose the odd lessons they understood and felt they could teach. This meant that the intentions of the schemes to cover the whole curriculum were self-defeating, since the teachers were unable to understand the lessons. This problem came up again when, in return for giving their time for interviews, I had offered any music support the teachers may require. Surprisingly only three teachers took up the offer of free in-service, tailor-made help, but those three were all in the same school and in the same year group. As a result, it meant they could work as a team and we were free (with the agreement of the head teacher) to use their own musical strengths rather than the usual commercial scheme, for the whole year. The success of this work is ongoing and there is certainly potential for further active research linked with the findings from the music support work (Appendix 6).

The striking difference in attitude towards singing which occurred through T08's change of school is important to reflect upon. Looking at his map (T08 in Appendix 1) it is clear to see that he has no positive experiences mentioned. On the surface this would appear to be someone who had little chance of musical salvation as he only had negative memories of his musical experiences. For someone who claimed to be 'embarrassed' by singing it seemed that singing could not be a starting point for him, as it would for the other interviewees if any music support was offered. The change of setting which brought about this unexpected 'ability' or willingness to sing has a message for schools who do not offer their children a setting where music and singing is accepted as normal practice. This adult with years of reinforcing his identity as a 'non-singer' and claiming not to be able to pitch or sing in tune has become a singer, who sings with his class and in assemblies. This links

with the literature of Pascalle's (2005) work previously described, demonstrating the influence of culture on a musical identity. This study has shown how detrimental negative experiences can be, to the extent that they destroy previous positive experiences, but it would seem that the reverse can happen. The conundrum is how we can enable those who are still living with their negative experiences, to positively experience music in a way which reverses the outcome.

Primary schools are well positioned to create informal musical environments for their children, but the teachers in this study do not feel musically empowered to the extent of untying the apron strings of the commercial curriculum. Before children can experience the wealth of music available to them, the musical identity of teachers, who for years have been identified as 'non-specialists', has to be rescued. Both positive acquaintance and association experiences have shown outcomes of confidence and enjoyment. Creating an association experience of listening to music as an audience is simple for every teacher to achieve. It is the association experiences which are easier for the generalist teacher to create and this can be a starting point. Accessing teachers' musical experiences and empowering them to use their experiential knowledge in the classroom could be the first step towards offering the children positive, informal musical acquaintance and association experiences.

7. 'Sit Down You're Rockin' the Boat ' *(Guys and Dolls*: Loesser)

Recommendations

7.1 Further implications for practice

With the shortening graduate courses, the implications for ITE are a concern. In order to assist in these short training courses, including the PGCE year, it is necessary to also develop an in-service approach which supports and informs experienced teachers who may mentor trainees. Empowering these practising teachers to use their experiential knowledge to full advantage is consequently as important as rethinking the music in ITE.

In order to use experiential knowledge, many teachers need a deeper understanding of the requirements of the National Curriculum and its holistic demands. To understand the elements of music and to be able to apply them to their own musical experiences is the essence of what this research is suggesting. Headteachers and school managers, also need the same understanding, in order to support and promote the necessary change. Together with curriculum leaders, it is they who will enable the class teacher to relinquish the grip of the commercial schemes by empowering their own knowledge through an appreciation of its worth. The current encouragement of school-level management and the focus of the individual as the 'primary unit of development' (Human Development Network, 2007, downloaded 03.04.2009), is an ideal environment in which to proceed.

We already have a national policy in the National Curriculum, for music in primary schools which could work well, if it was practised as intended. The experiential knowledge the teachers can offer, can only be implemented if they really understand the National Curriculum and what it demands of the teacher. School initiatives need to be in every

school, not just in the chosen few, where enormous import is seen to achieve results with the children, but they do not tell the whole story. With the vast support removed, it is unlikely the generalist teachers will be able to carry on with the specialists' work. Much of the support is in instrumental teaching which is costly and dependent upon the availability of instrumental teachers, preferably with an understanding of teaching young children from the beginning, and not those who are used to tutoring only experienced players.

Most importantly, we need to consider the implications for the children. To only experience music through instrumental lessons by an 'expert', may give harmful signals and suggest expertise is required in order to experience creativity or performance in music. This research shows that it is essential for the children to have positive acquaintance and association experiences. It also shows the damage negative experiences can inflict and the great need to ensure these experiences do not happen. The main suggestion of this research is that children need to experience the freedom of *creating* music in the primary phase without the restrictions of 'right and 'wrong' wherever possible, together with the experience of achieving quality in performance. Teachers need to understand how to help the children develop musical skills through positive steps, and to understand the progression of learning. The creative nature of the subject also means that narrow schemes have little room for development of an idea which prevents the set lesson from being completed. The sheer enjoyment of participation is essential to ensure these positive experiences take place, generalist teachers have to feel confident and secure in their own teaching. This will help them to encourage the children, and avoid negative statements if the children's responses do not follow what is on the page of the scheme. Until we ensure the confidence of our generalist primary teachers to teach their own music, we will not guarantee the children's positive musical experiences. The priority therefore is in our ITE

and in-service training, the implementation of which will not be as costly as current initiatives which help the few. It will take the will-power of many to enable the majority.

7.2 Further research

There are a number of issues highlighted by this research which could be followed in future work. A majority of respondents felt their negative experiences, although maybe fewer than their positive experiences, had much stronger, long-term outcomes. If it is the performance element of music which makes the negative experiences so profound, then the same effect may be seen in other performance subjects. Further study of the effect of negative experiences relating to other subject areas would open up the discussion. This will then go a step further to understand the connections with confidence in relation to performance and/or music.

The language of music was also mentioned frequently as being of concern as it prevented respondents from accessing the curriculum and feeling empowered to use it. If this is a main cause of a lack of confidence, it would seem that an understanding of musical language would assist confidence. Participants who had previous music lessons and were exposed to musical language found it emphasised their lack of knowledge and it was therefore not helpful, but in most cases these lesson were terminated quite quickly, leaving a gap in their learning. Specific musical language learning, designed to cover the necessary knowledge to teach Key Stage 1 and 2, with a good depth of understanding could be offered to a group of generalist teachers. Their pre-course and post course music teaching confidence would make an interesting study to ascertain whether musical knowledge acquisition would overcome previous negative musical experiences and restore confidence.

This course would be specifically designed to teach theoretical knowledge to the participants for their own understanding, rather than in relation to their teaching. It is in this knowledge the participants in this study felt impoverished.

The marked difference between experiences in an educational setting and those in an educational setting is a concern. Those positive musical experiences in an educational setting were mostly informal in nature, reflecting the more informal settings of community experiences. Singing as a large group in assembly cannot be ignored as being a frequently remembered positive acquaintance experience. Further research into the *style* of music teaching in an educational setting compared to an informal setting may enlighten us as to the real influence on experiences offered to children. If the influence is not the setting but the approach to music within that setting which determines confidence and enjoyment, it seems we may have to assess the approach to music teaching which may be suggested through the restricted format of the curriculum.

Any curriculum is restrictive. As soon as it is written, boundaries are set and freedom to explore inhibited, so by its very nature a curriculum stifles the creativity of music and the arts. That said, a curriculum also gives aims and suggestions, and tries to give some standardisation and equality of opportunity. Its aims are well-intentioned, but putting it into practice uncovers problems. My further work with three participants over a year's period giving music support is reported in Appendix 7 in more detail. The support enabled these teachers to use their own experiential knowledge to teach music to their year two children, without using the school's commercial curriculum. It is a positive approach and works with the teachers, using what they can bring to the music lessons. Rather than the curriculum dictating what they taught, it was their own musical skills which were the starting point and the National Curriculum was referred to in order to prove that these skills could be

used to cover the programmes of study. The work is interesting as there was a direct effect on the teaching confidence of these teachers, but it was not a research study as the object was to give support. Further active research to extend this work will be of great interest.

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Appendices

Appendix 1

Transcript Maps

	KEY FOR TRANSCRIPT MAPS	
'CONNECTION LINK' Links experience with consequence in interviewee's own words.	MAIN POSITIVE INFLUENCES ON MUSICAL CONFIDENCE	MAIN NEGATIVE INFLUENCES ON MUSICAL CONFIDENCE
positive outcome negative outcome neutral outcome	SECONDARY POSITIVE INFLUENCES ON MUSICAL CONFIDENCE	SECONDARY NEGATIVE INFLUENCES ON MUSICAL CONFIDENCE
NO MEMORY OR VAGUE MEMORIES THESE EVENTS	MINOR POSITIVE INFLUENCES ON MUSICAL CONFIDENCE	MINOR NEGATIVE INFLUENCES ON MUSICAL CONFIDENCE

TEACHER 01

'Anything where rhythm is involved ... I actually find quite difficult'

POSITIVE

NEGATIVE

STARTED TO LEARN 'CELLO ON AN EQUAL OPPORTUNITIES SCHEME TWO YEARS AGO AND I CAN NOW READ MUSIC A LITTLE

so

that has really helped me develop

I was quite happy to make mistakes; it helped a huge amount having musical knowledge and I notice more in the music I listen to.

meant

LEARNING 'CELLO WITH THE CHILDREN, AT THE SAME LEVEL

SANG 'LOVE ME TENDER' AT SCHOOL AND IT WAS RECORDED FOR US TO LISTEN TO. TEACHER ASKED ME TO DO GCSE.

but

this didn't help my confidence as I knew the teacher was only trying to make me feel better.

I LACK KNOWLEDGE IN READING MUSIC

so

I lack confidence

STOPPED RECORDERS; WHEN IT BECAME TOO HARD

and this

hit my confidence

meant

playing 'cello to dad would be a huge thing

DAD'S ATTITUDE TO MUSIC

possibly

it made me feel uncomfortable at first

so

(BECAUSE I'M MALE) MY VOICE STANDS OUT WHEN SINGING WITH CHILDREN

and so

I'm not always sure if I'm in tune

POSITIVE/VAGUE MEMORIES WITH NO OUTCOMES

SUMMER FÊTE IN TOWN – PLAYED TAMBOURINE ON SCHOOL

POSSIBLE ENJOYABLE EXPERIENCES OF SINGING HYMNS

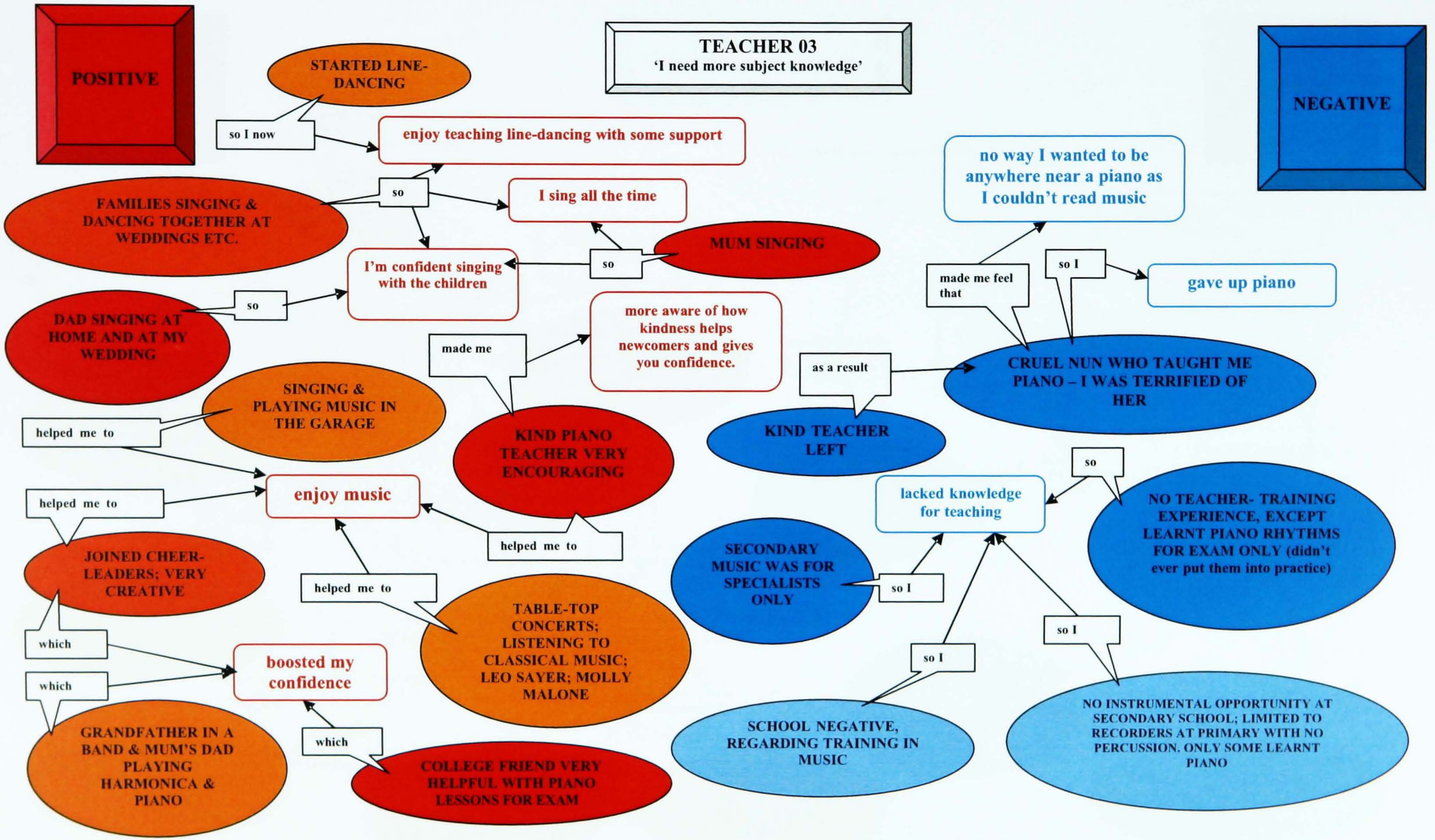
VAGUE MEMORY OF 'YOU ARE MY SUNSHINE'

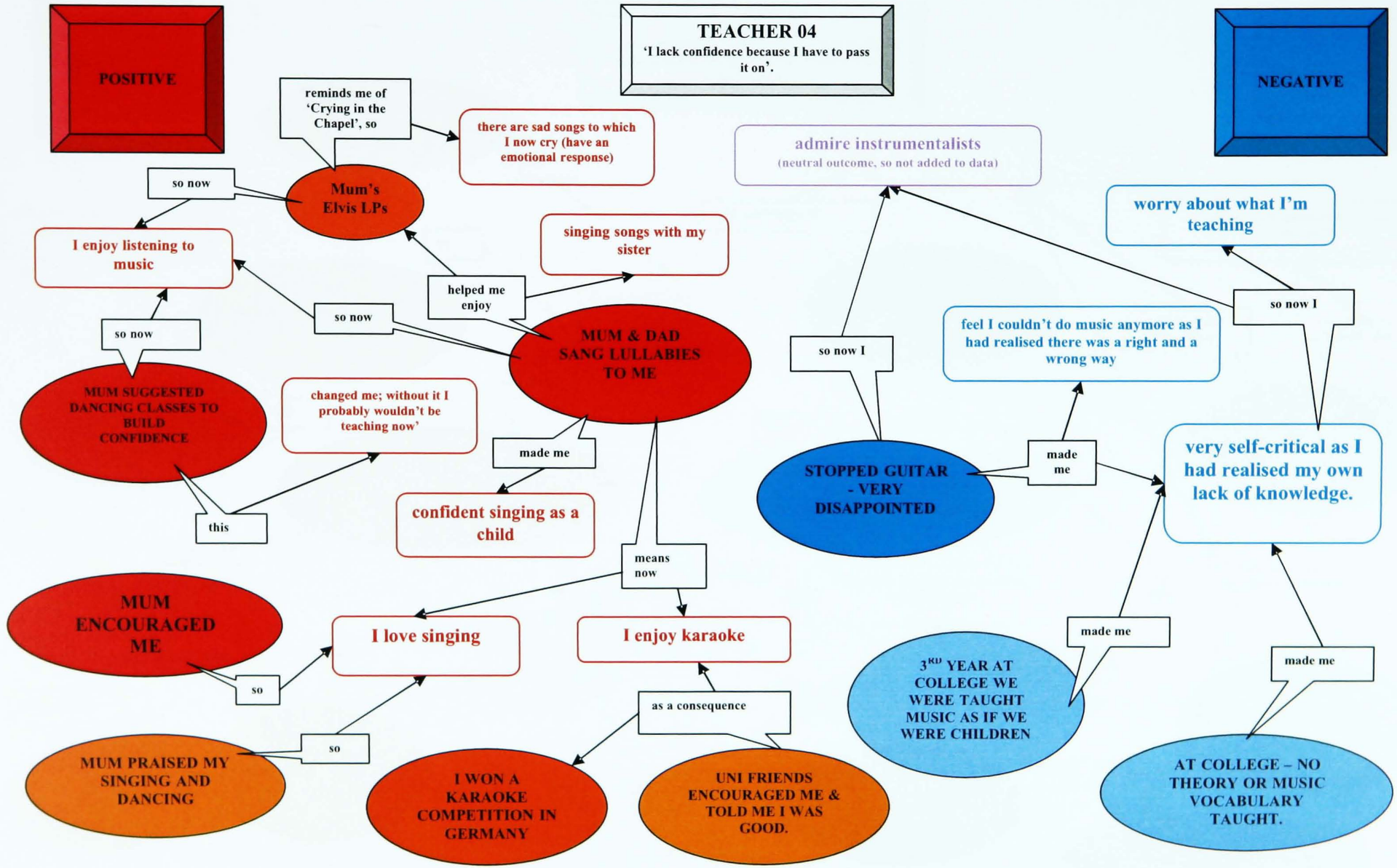
NO MEMORIES

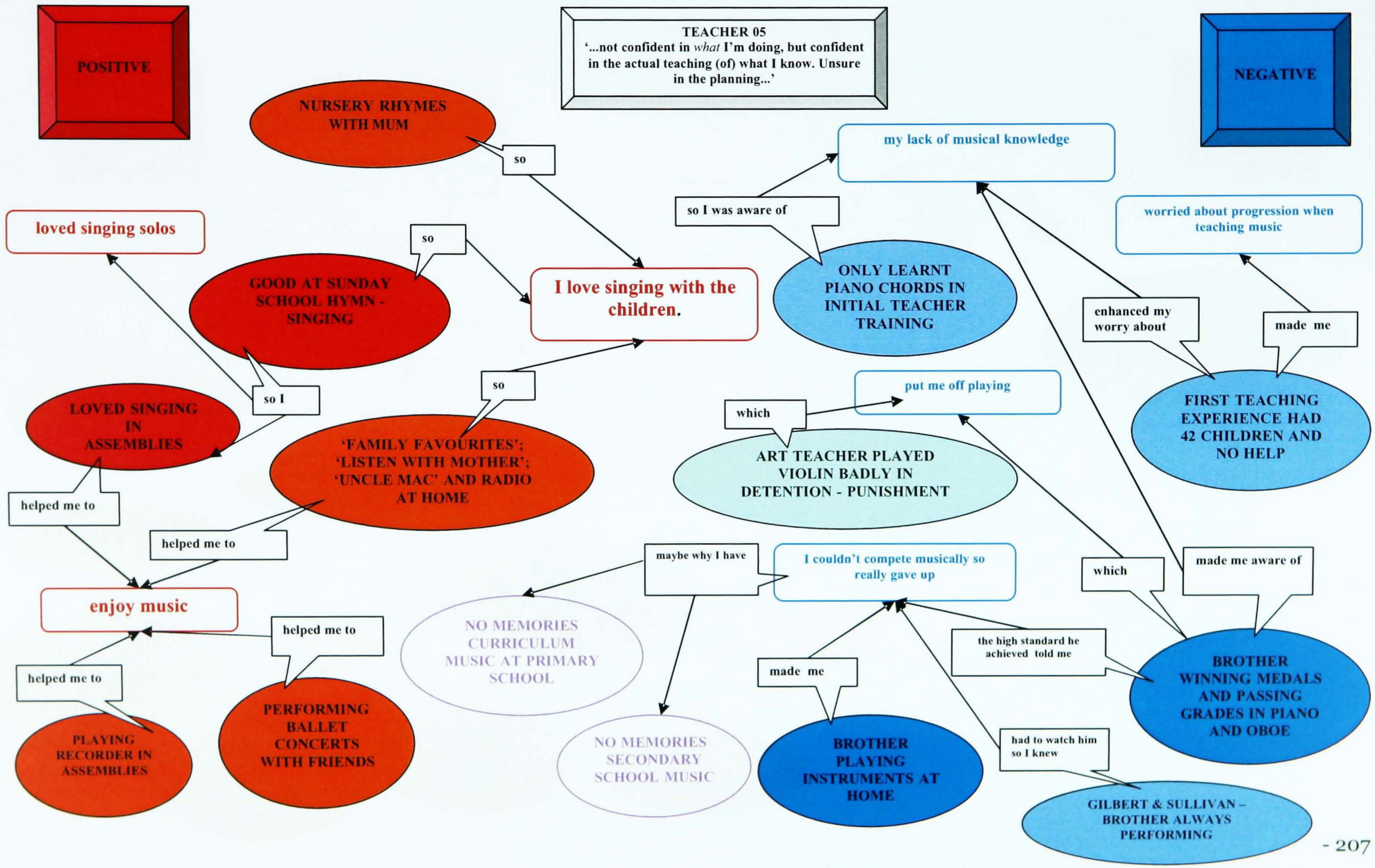
CLASS MUSIC AT SECONDARY SCHOOL

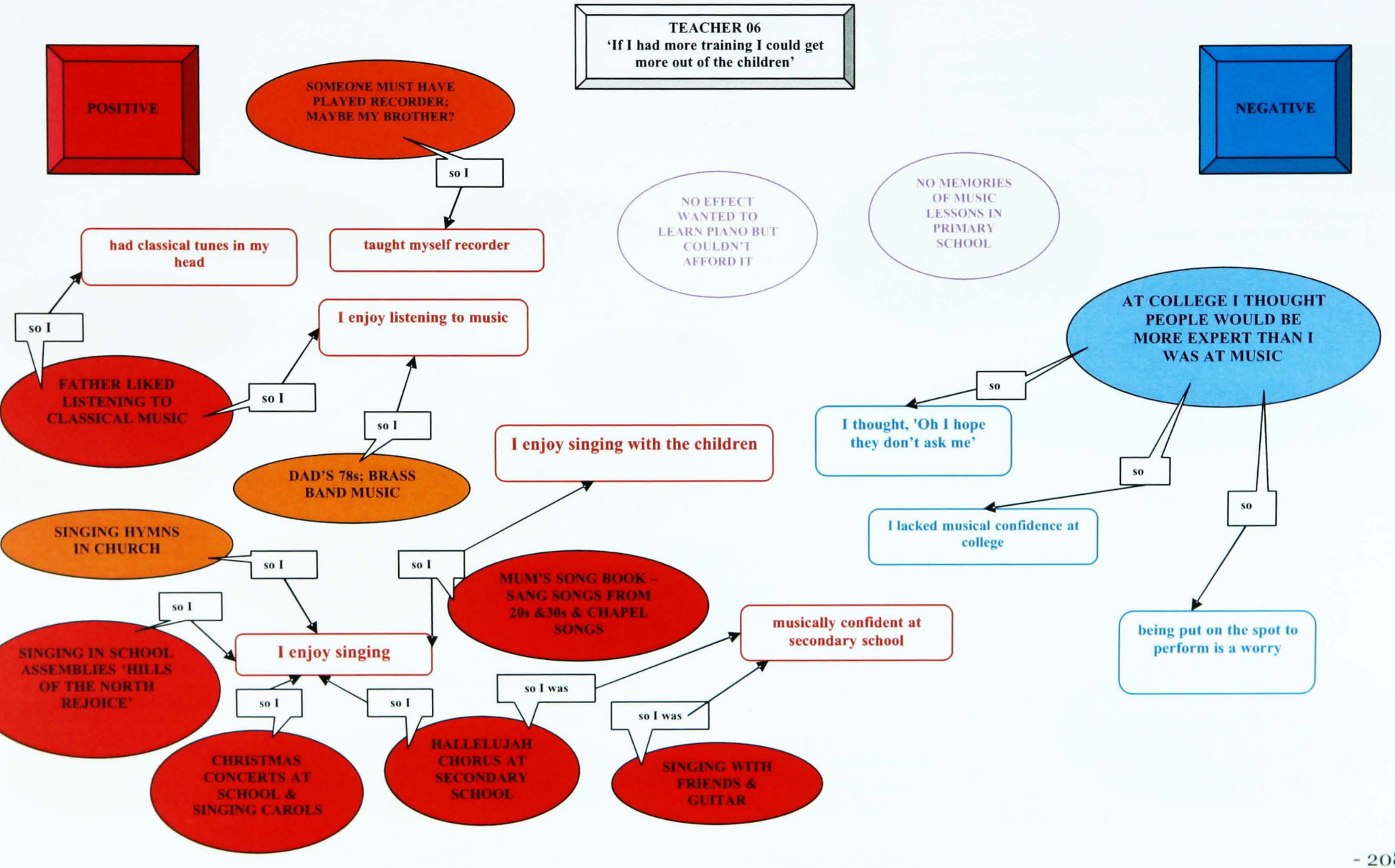
NO MEMORIES

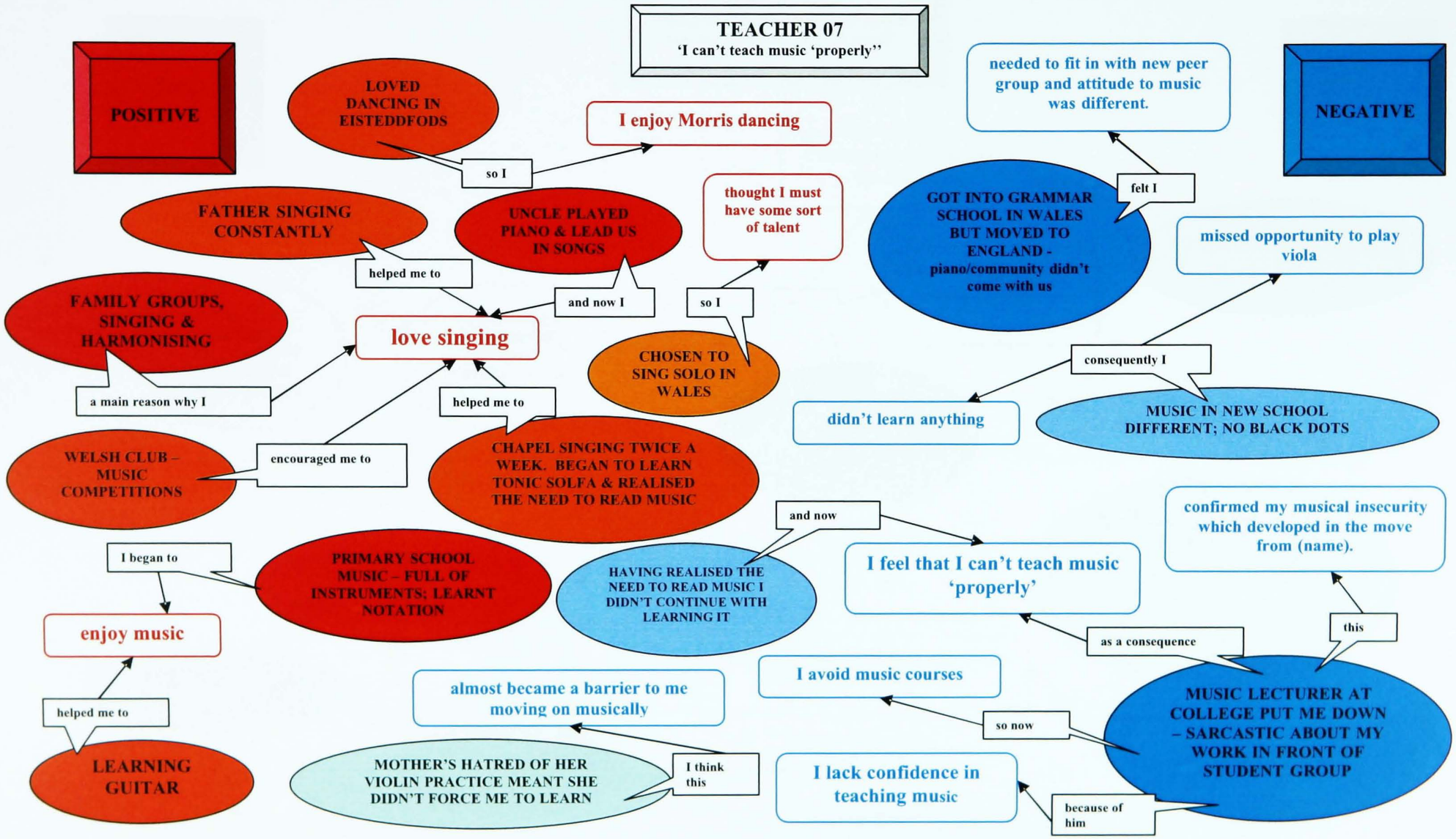
CLASS MUSIC AT PRIMARY SCHOOL


TEACHER 03
'I need more subject knowledge'
POSITIVE
NEGATIVE
STARTED LINE-DANCING
so I now
enjoy teaching line-dancing with some support
FAMILIES SINGING & DANCING TOGETHER AT WEDDINGS ETC.
so
I sing all the time
MUM SINGING
so
I'm confident singing with the children
DAD SINGING AT HOME AND AT MY WEDDING
so
more aware of how kindness helps newcomers and gives you confidence.
made me
SINGING & PLAYING MUSIC IN THE GARAGE
helped me to
KIND PIANO TEACHER VERY ENCOURAGING
helped me to
enjoy music
helped me to
JOINED CHEER-LEADERS; VERY CREATIVE
helped me to
TABLE-TOP CONCERTS; LISTENING TO CLASSICAL MUSIC; LEO SAYER; MOLLY MALONE
which
which
boosted my confidence
GRANDFATHER IN A BAND & MUM'S DAD PLAYING HARMONICA & PIANO
which
COLLEGE FRIEND VERY HELPFUL WITH PIANO LESSONS FOR EXAM
no way I wanted to be anywhere near a piano as I couldn't read music
made me feel that
so I
gave up piano
CRUEL NUN WHO TAUGHT ME PIANO – I WAS TERRIFIED OF HER
as a result
KIND TEACHER LEFT
so
lacked knowledge for teaching
NO TEACHER- TRAINING EXPERIENCE, EXCEPT LEARNT PIANO RHYTHMS FOR EXAM ONLY (didn't ever put them into practice)
SECONDARY MUSIC WAS FOR SPECIALISTS ONLY
so I
so I
so I
SCHOOL NEGATIVE, REGARDING TRAINING IN MUSIC
NO INSTRUMENTAL OPPORTUNITY AT SECONDARY SCHOOL; LIMITED TO RECORDERS AT PRIMARY WITH NO PERCUSSION. ONLY SOME LEARNT PIANO


TEACHER 04
'I lack confidence because I have to pass it on'.
POSITIVE
NEGATIVE
reminds me of 'Crying in the Chapel', so
there are sad songs to which I now cry (have an emotional response)
so now
Mum's Elvis LPs
I enjoy listening to music
singing songs with my sister
helped me enjoy
so now
so now
MUM & DAD SANG LULLABIES TO ME
MUM SUGGESTED DANCING CLASSES TO BUILD CONFIDENCE
changed me; without it I probably wouldn't be teaching now'
this
made me
confident singing as a child
means now
MUM ENCOURAGED ME
so
I love singing
I enjoy karaoke
as a consequence
so
MUM PRAISED MY SINGING AND DANCING
I WON A KARAOKE COMPETITION IN GERMANY
UNI FRIENDS ENCOURAGED ME & TOLD ME I WAS GOOD.
admire instrumentalists
(neutral outcome, so not added to data)
so now I
STOPPED GUITAR - VERY DISAPPOINTED
worry about what I'm teaching
so now I
feel I couldn't do music anymore as I had realised there was a right and a wrong way
made me
very self-critical as I had realised my own lack of knowledge.
made me
3RD YEAR AT COLLEGE WE WERE TAUGHT MUSIC AS IF WE WERE CHILDREN
made me
AT COLLEGE – NO THEORY OR MUSIC VOCABULARY TAUGHT.


POSITIVE
TEACHER 05
'...not confident in *what* I'm doing, but confident in the actual teaching (of) what I know. Unsure in the planning...'
NEGATIVE
NURSERY RHYMES WITH MUM
so
my lack of musical knowledge
so I was aware of
loved singing solos
so
GOOD AT SUNDAY SCHOOL HYMN - SINGING
I love singing with the children.
ONLY LEARNT PIANO CHORDS IN INITIAL TEACHER TRAINING
worried about progression when teaching music
enhanced my worry about
made me
so I
so
put me off playing
which
LOVED SINGING IN ASSEMBLIES
'FAMILY FAVOURITES'; 'LISTEN WITH MOTHER'; 'UNCLE MAC' AND RADIO AT HOME
ART TEACHER PLAYED VIOLIN BADLY IN DETENTION - PUNISHMENT
FIRST TEACHING EXPERIENCE HAD 42 CHILDREN AND NO HELP
helped me to
helped me to
maybe why I have
I couldn't compete musically so really gave up
which
made me aware of
enjoy music
helped me to
NO MEMORIES CURRICULUM MUSIC AT PRIMARY SCHOOL
the high standard he achieved told me
helped me to
PERFORMING BALLET CONCERTS WITH FRIENDS
made me
BROTHER WINNING MEDALS AND PASSING GRADES IN PIANO AND OBOE
PLAYING RECORDER IN ASSEMBLIES
NO MEMORIES SECONDARY SCHOOL MUSIC
BROTHER PLAYING INSTRUMENTS AT HOME
had to watch him so I knew
GILBERT & SULLIVAN – BROTHER ALWAYS PERFORMING


TEACHER 06
'If I had more training I could get more out of the children'
POSITIVE
NEGATIVE
SOMEONE MUST HAVE PLAYED RECORDER; MAYBE MY BROTHER?
so I
had classical tunes in my head
taught myself recorder
so I
I enjoy listening to music
FATHER LIKED LISTENING TO CLASSICAL MUSIC
so I
so I
DAD'S 78s; BRASS BAND MUSIC
I enjoy singing with the children
SINGING HYMNS IN CHURCH
so I
so I
MUM'S SONG BOOK – SANG SONGS FROM 20s &30s & CHAPEL SONGS
so I
SINGING IN SCHOOL ASSEMBLIES 'HILLS OF THE NORTH REJOICE'
I enjoy singing
musically confident at secondary school
so I
so I
so I was
so I was
CHRISTMAS CONCERTS AT SCHOOL & SINGING CAROLS
HALLELUJAH CHORUS AT SECONDARY SCHOOL
SINGING WITH FRIENDS & GUITAR
NO EFFECT WANTED TO LEARN PIANO BUT COULDN'T AFFORD IT
NO MEMORIES OF MUSIC LESSONS IN PRIMARY SCHOOL
AT COLLEGE I THOUGHT PEOPLE WOULD BE MORE EXPERT THAN I WAS AT MUSIC
so
so
so
I thought, 'Oh I hope they don't ask me'
I lacked musical confidence at college
being put on the spot to perform is a worry


TEACHER 07
'I can't teach music 'properly''
POSITIVE
NEGATIVE
LOVED DANCING IN EISTEDDFODS
so I
I enjoy Morris dancing
FATHER SINGING CONSTANTLY
UNCLE PLAYED PIANO & LEAD US IN SONGS
thought I must have some sort of talent
helped me to
and now I
so I
FAMILY GROUPS, SINGING & HARMONISING
love singing
CHOSEN TO SING SOLO IN WALES
a main reason why I
helped me to
WELSH CLUB – MUSIC COMPETITIONS
encouraged me to
CHAPEL SINGING TWICE A WEEK. BEGAN TO LEARN TONIC SOLFA & REALISED THE NEED TO READ MUSIC
needed to fit in with new peer group and attitude to music was different.
felt I
GOT INTO GRAMMAR SCHOOL IN WALES BUT MOVED TO ENGLAND - piano/community didn't come with us
missed opportunity to play viola
consequently I
didn't learn anything
MUSIC IN NEW SCHOOL DIFFERENT; NO BLACK DOTS
I began to
PRIMARY SCHOOL MUSIC – FULL OF INSTRUMENTS; LEARNT NOTATION
and now
HAVING REALISED THE NEED TO READ MUSIC I DIDN'T CONTINUE WITH LEARNING IT
I feel that I can't teach music 'properly'
confirmed my musical insecurity which developed in the move from (name).
enjoy music
as a consequence
this
I avoid music courses
almost became a barrier to me moving on musically
helped me to
LEARNING GUITAR
MOTHER'S HATRED OF HER VIOLIN PRACTICE MEANT SHE DIDN'T FORCE ME TO LEARN
I think this
so now
MUSIC LECTURER AT COLLEGE PUT ME DOWN – SARCASTIC ABOUT MY WORK IN FRONT OF STUDENT GROUP
I lack confidence in teaching music
because of him

TEACHER 08

'I don't like teaching it because I don't have the confidence to teach it well'

POSITIVE

NEGATIVE

LITTLE MEMORY MY MOTHER MAY HAVE SUNG TO ME

NO MEMORY PRIMARY & MIDDLE SCHOOL MUSIC

I hate singing in front of the children

so

MY MALE VOICE SOUNDS DIFFERENT TO THE CHILDREN'S

so

I don't sing, not even with the radio

NUMEROUS PEOPLE TOLD ME I COULDN'T SING

accepted that it was a fact

but I just

SPLIT UP IN SECONDARY SCHOOL MUSIC INTO THE 'CAN AND CAN'T DO'. I WAS IN THE 'CAN'T DO' GROUP (NO-HOPERS).

to the extent that

It now bothers me when people sing

so

I'm more than happy not to look at the music scheme

MUSIC SCHEME TOO DIFFICULT

When I was about 18 I just gave it up as I knew I couldn't do it.

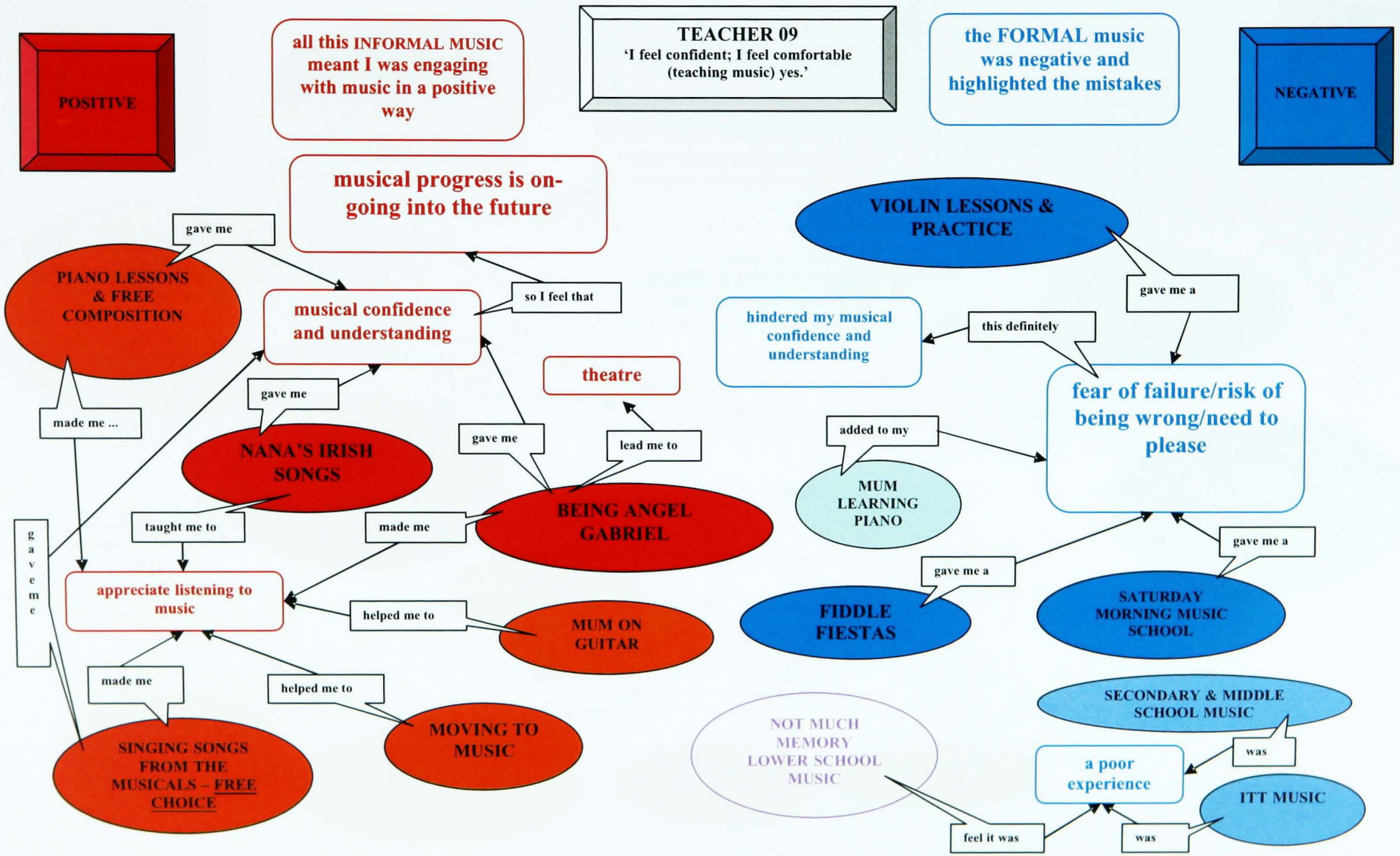
so

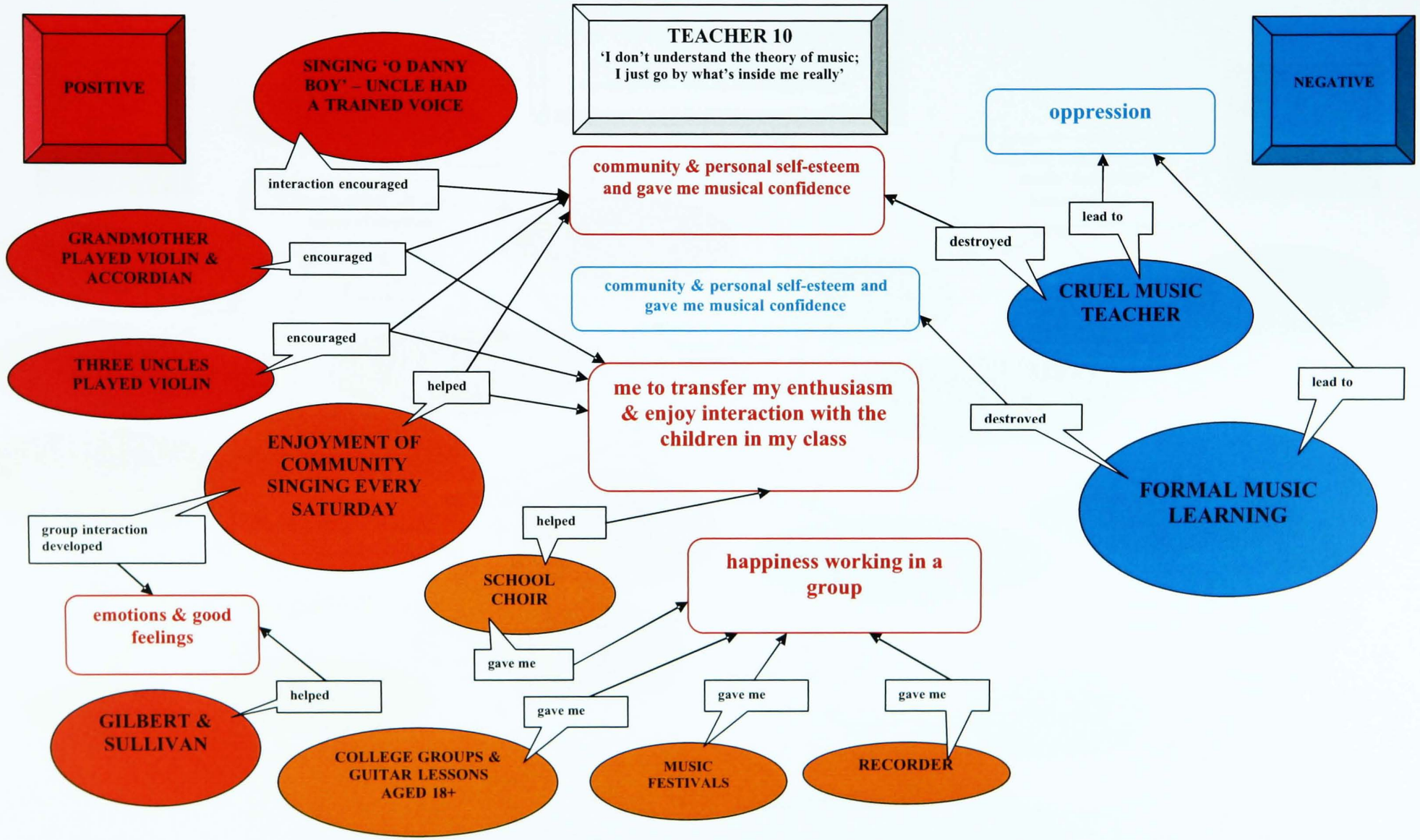
means ...

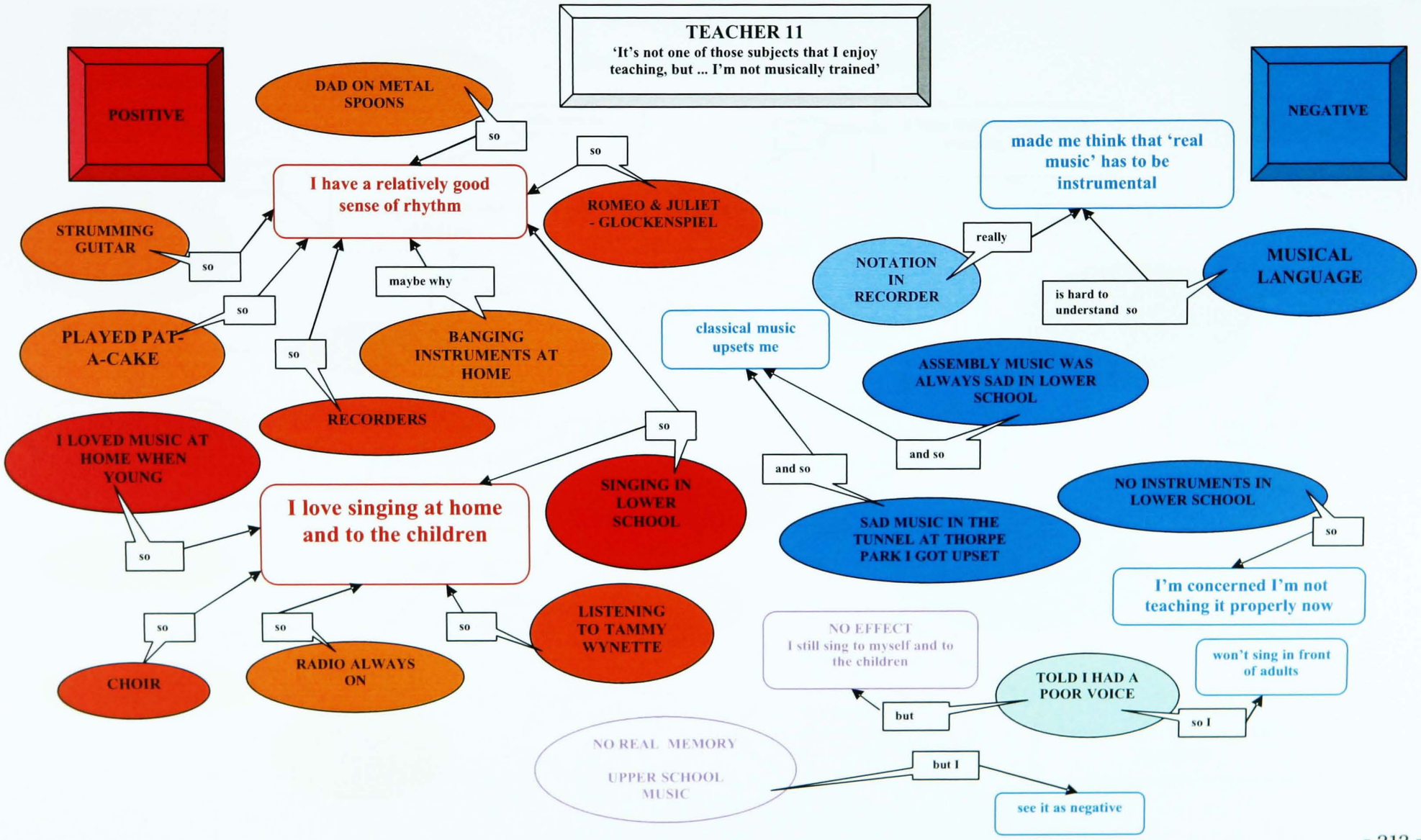
TAKING PART IN MUSIC IN-SERVICE

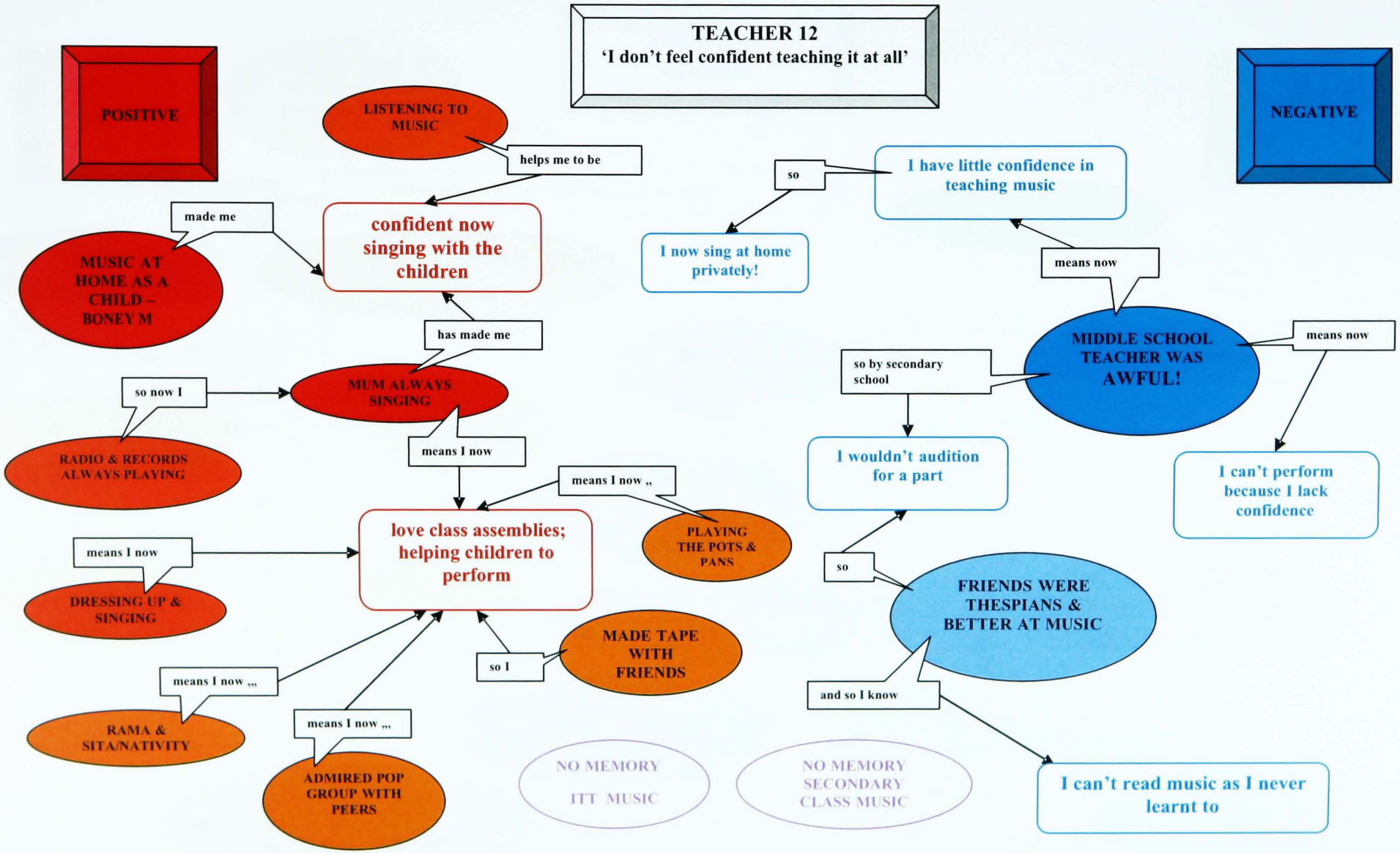
actually

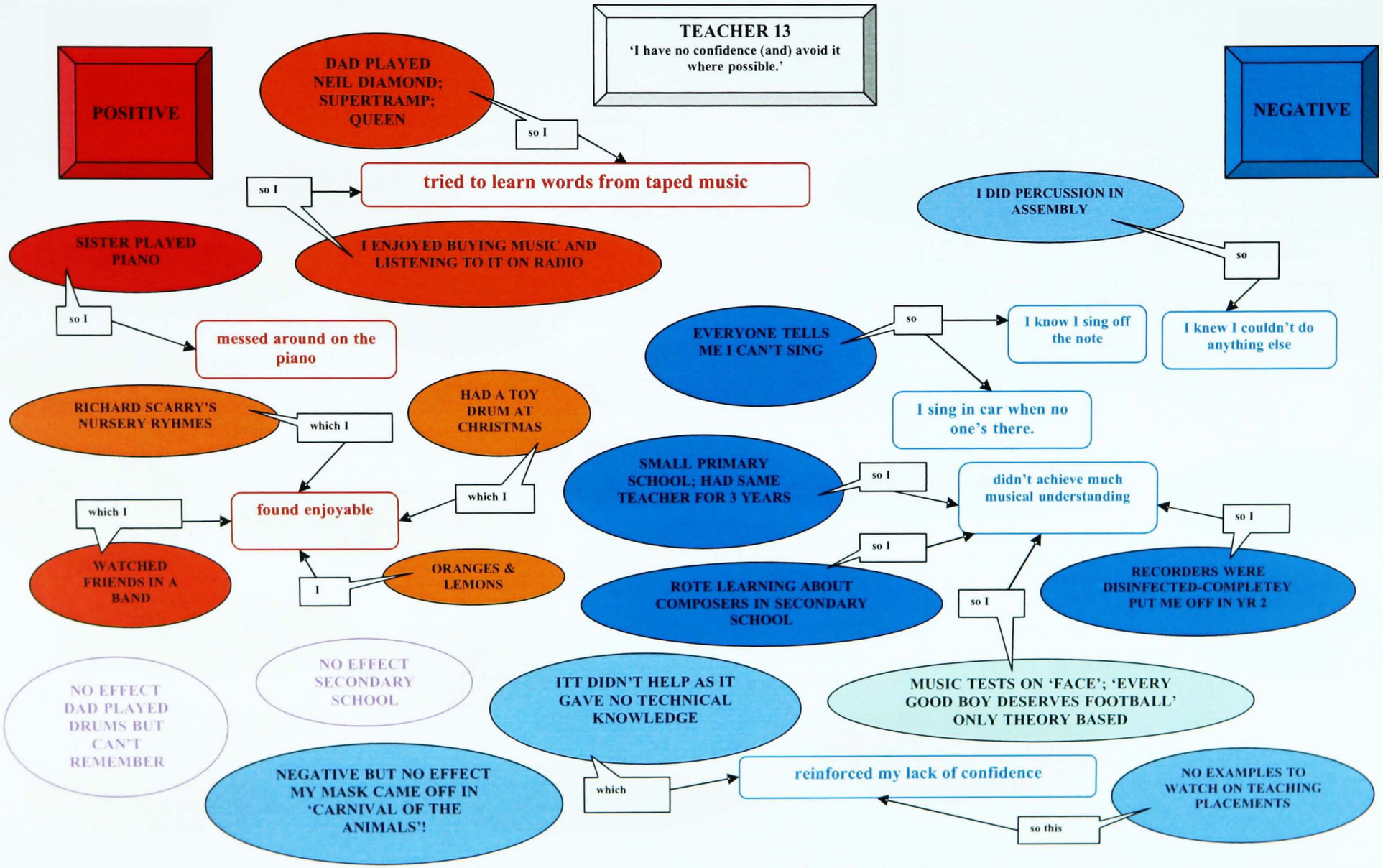
reinforced my inability.

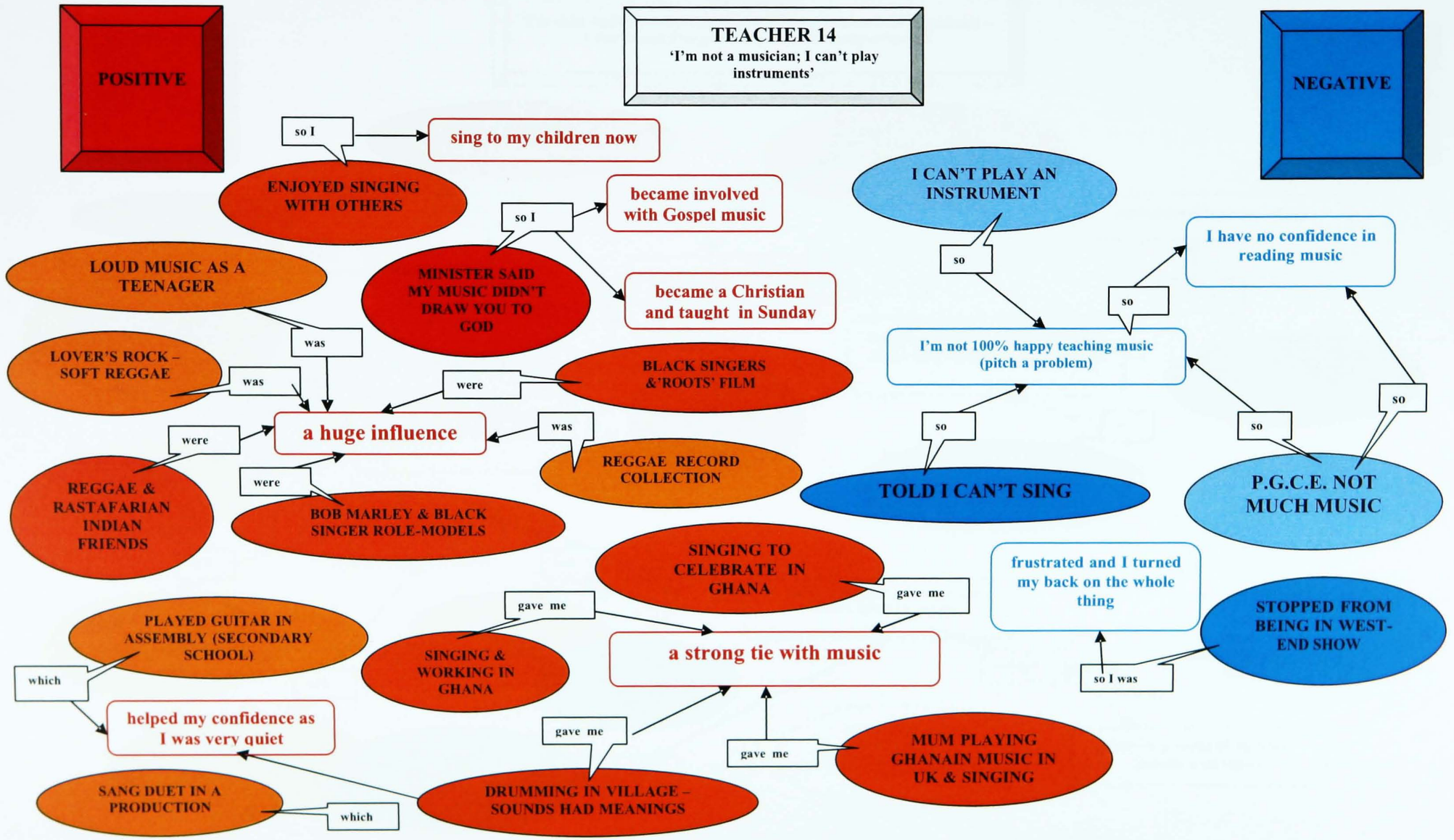

POSITIVE
all this INFORMAL MUSIC meant I was engaging with music in a positive way
TEACHER 09
'I feel confident; I feel comfortable (teaching music) yes.'
the FORMAL music was negative and highlighted the mistakes
NEGATIVE
musical progress is on-going into the future
gave me
so I feel that
PIANO LESSONS & FREE COMPOSITION
musical confidence and understanding
theatre
VIOLIN LESSONS & PRACTICE
gave me a
hindered my musical confidence and understanding
this definitely
fear of failure/risk of being wrong/need to please
made me ...
gave me
gave me
lead me to
NANA'S IRISH SONGS
BEING ANGEL GABRIEL
added to my
MUM LEARNING PIANO
taught me to
made me
gave me
gave me a
gave me a
gave me
appreciate listening to music
helped me to
MUM ON GUITAR
FIDDLE FIESTAS
SATURDAY MORNING MUSIC SCHOOL
made me
helped me to
SECONDARY & MIDDLE SCHOOL MUSIC
was
NOT MUCH MEMORY LOWER SCHOOL MUSIC
a poor experience
ITT MUSIC
SINGING SONGS FROM THE MUSICALS – FREE CHOICE
MOVING TO MUSIC
feel it was
was

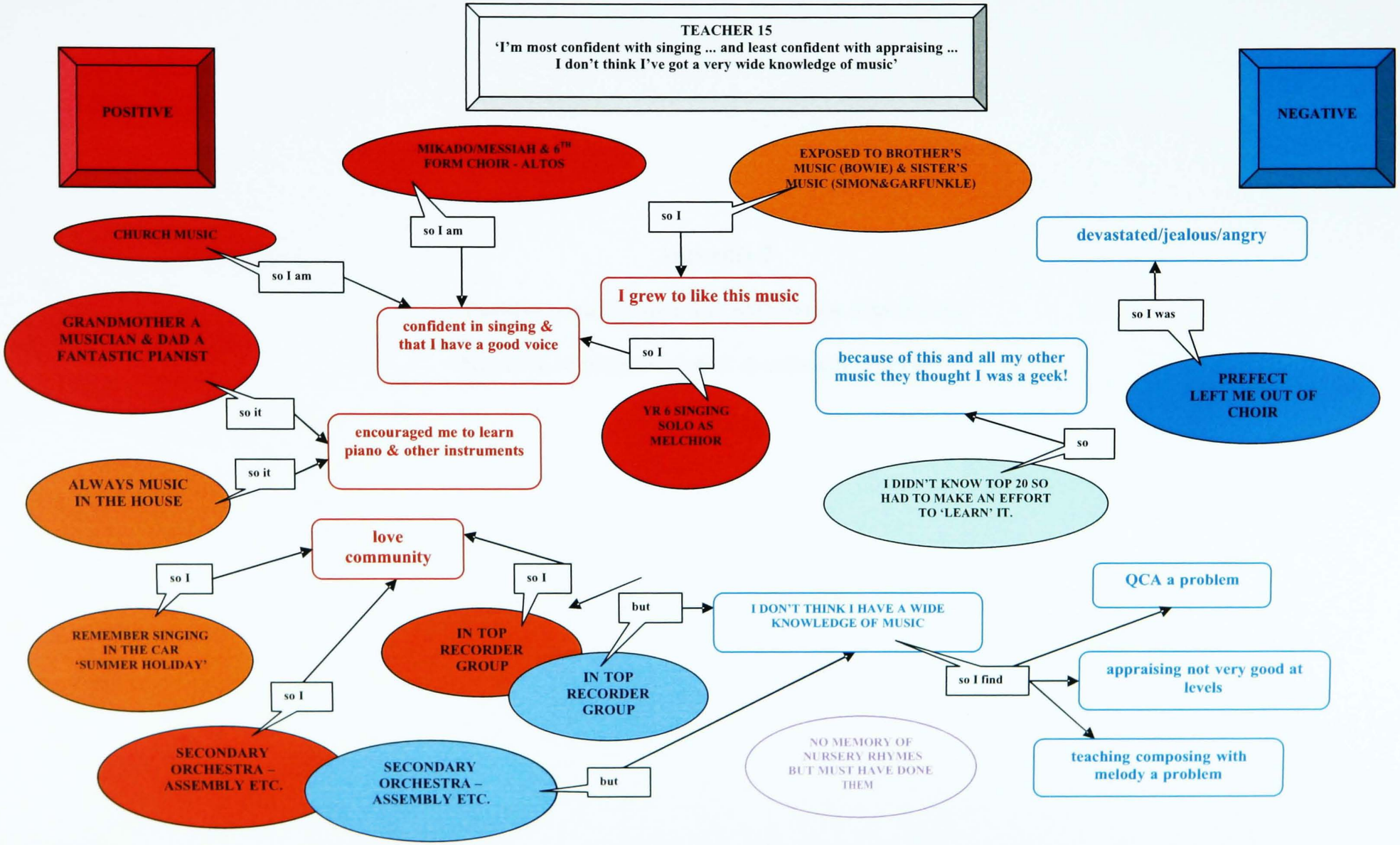

POSITIVE
SINGING 'O DANNY BOY' – UNCLE HAD A TRAINED VOICE
interaction encouraged
TEACHER 10
'I don't understand the theory of music; I just go by what's inside me really'
NEGATIVE
oppression
community & personal self-esteem and gave me musical confidence
lead to
destroyed
GRANDMOTHER PLAYED VIOLIN & ACCORDIAN
encouraged
community & personal self-esteem and gave me musical confidence
CRUEL MUSIC TEACHER
encouraged
THREE UNCLES PLAYED VIOLIN
helped
me to transfer my enthusiasm & enjoy interaction with the children in my class
lead to
destroyed
ENJOYMENT OF COMMUNITY SINGING EVERY SATURDAY
FORMAL MUSIC LEARNING
group interaction developed
helped
SCHOOL CHOIR
happiness working in a group
emotions & good feelings
gave me
helped
GILBERT & SULLIVAN
gave me
gave me
gave me
COLLEGE GROUPS & GUITAR LESSONS AGED 18+
MUSIC FESTIVALS
RECORDER


TEACHER 11
'It's not one of those subjects that I enjoy teaching, but ... I'm not musically trained'
POSITIVE
NEGATIVE
DAD ON METAL SPOONS
so
I have a relatively good sense of rhythm
so
ROMEO & JULIET - GLOCKENSPIEL
STRUMMING GUITAR
so
so
PLAYED PAT-A-CAKE
maybe why
so
BANGING INSTRUMENTS AT HOME
so
RECORDERS
I LOVED MUSIC AT HOME WHEN YOUNG
so
I love singing at home and to the children
so
SINGING IN LOWER SCHOOL
so
CHOIR
so
RADIO ALWAYS ON
so
LISTENING TO TAMMY WYNETTE
made me think that 'real music' has to be instrumental
really
NOTATION IN RECORDER
is hard to understand so
MUSICAL LANGUAGE
classical music upsets me
ASSEMBLY MUSIC WAS ALWAYS SAD IN LOWER SCHOOL
and so
and so
SAD MUSIC IN THE TUNNEL AT THORPE PARK I GOT UPSET
NO INSTRUMENTS IN LOWER SCHOOL
so
I'm concerned I'm not teaching it properly now
NO EFFECT
I still sing to myself and to the children
but
TOLD I HAD A POOR VOICE
so I
won't sing in front of adults
NO REAL MEMORY
UPPER SCHOOL MUSIC
but I
see it as negative


TEACHER 12
'I don't feel confident teaching it at all'
POSITIVE
NEGATIVE
LISTENING TO MUSIC
helps me to be
confident now singing with the children
made me
MUSIC AT HOME AS A CHILD – BONEY M
has made me
MUM ALWAYS SINGING
so now I
RADIO & RECORDS ALWAYS PLAYING
means I now
means I now „
love class assemblies; helping children to perform
PLAYING THE POTS & PANS
means I now
DRESSING UP & SINGING
means I now ,,,
RAMA & SITA/NATIVITY
means I now ,,,
ADMIRED POP GROUP WITH PEERS
so I
MADE TAPE WITH FRIENDS
NO MEMORY ITT MUSIC
NO MEMORY SECONDARY CLASS MUSIC
so
I have little confidence in teaching music
I now sing at home privately!
means now
MIDDLE SCHOOL TEACHER WAS AWFUL!
so by secondary school
means now
I wouldn't audition for a part
I can't perform because I lack confidence
so
FRIENDS WERE THESPIANS & BETTER AT MUSIC
and so I know
I can't read music as I never learnt to


TEACHER 13
'I have no confidence (and) avoid it where possible.'
POSITIVE
NEGATIVE
DAD PLAYED NEIL DIAMOND; SUPERTRAMP; QUEEN
so I
tried to learn words from taped music
so I
I ENJOYED BUYING MUSIC AND LISTENING TO IT ON RADIO
SISTER PLAYED PIANO
so I
messed around on the piano
I DID PERCUSSION IN ASSEMBLY
so
I know I sing off the note
I knew I couldn't do anything else
EVERYONE TELLS ME I CAN'T SING
so
I sing in car when no one's there.
RICHARD SCARRY'S NURSERY RYHMES
which I
HAD A TOY DRUM AT CHRISTMAS
which I
found enjoyable
which I
WATCHED FRIENDS IN A BAND
I
ORANGES & LEMONS
SMALL PRIMARY SCHOOL; HAD SAME TEACHER FOR 3 YEARS
so I
didn't achieve much musical understanding
so I
ROTE LEARNING ABOUT COMPOSERS IN SECONDARY SCHOOL
so I
so I
RECORDERS WERE DISINFECTED-COMPLETEY PUT ME OFF IN YR 2
NO EFFECT DAD PLAYED DRUMS BUT CAN'T REMEMBER
NO EFFECT SECONDARY SCHOOL
ITT DIDN'T HELP AS IT GAVE NO TECHNICAL KNOWLEDGE
MUSIC TESTS ON 'FACE'; 'EVERY GOOD BOY DESERVES FOOTBALL' ONLY THEORY BASED
NEGATIVE BUT NO EFFECT MY MASK CAME OFF IN 'CARNIVAL OF THE ANIMALS'!
which
reinforced my lack of confidence
so this
NO EXAMPLES TO WATCH ON TEACHING PLACEMENTS


TEACHER 14
'I'm not a musician; I can't play instruments'
POSITIVE
NEGATIVE
so I
sing to my children now
ENJOYED SINGING WITH OTHERS
so I
became involved with Gospel music
MINISTER SAID MY MUSIC DIDN'T DRAW YOU TO GOD
became a Christian and taught in Sunday
LOUD MUSIC AS A TEENAGER
was
LOVER'S ROCK – SOFT REGGAE
was
were
BLACK SINGERS &'ROOTS' FILM
were
a huge influence
was
REGGAE RECORD COLLECTION
were
REGGAE & RASTAFARIAN INDIAN FRIENDS
were
BOB MARLEY & BLACK SINGER ROLE-MODELS
I CAN'T PLAY AN INSTRUMENT
so
so
I have no confidence in reading music
I'm not 100% happy teaching music (pitch a problem)
so
so
so
TOLD I CAN'T SING
P.G.C.E. NOT MUCH MUSIC
SINGING TO CELEBRATE IN GHANA
gave me
gave me
PLAYED GUITAR IN ASSEMBLY (SECONDARY SCHOOL)
gave me
SINGING & WORKING IN GHANA
a strong tie with music
which
helped my confidence as I was very quiet
gave me
gave me
MUM PLAYING GHANAIN MUSIC IN UK & SINGING
SANG DUET IN A PRODUCTION
which
DRUMMING IN VILLAGE – SOUNDS HAD MEANINGS
frustrated and I turned my back on the whole thing
so I was
STOPPED FROM BEING IN WEST-END SHOW

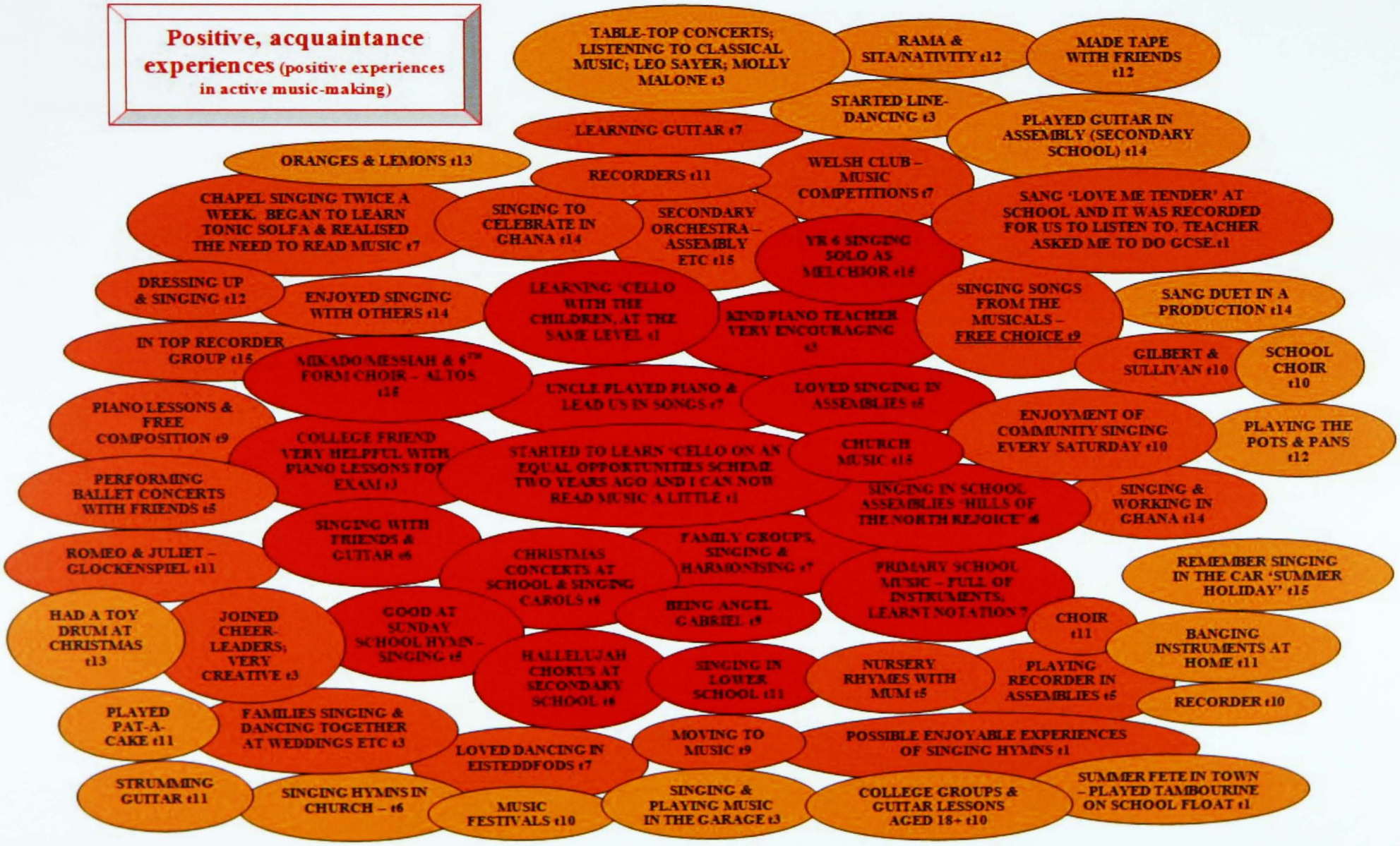

TEACHER 15
'I'm most confident with singing ... and least confident with appraising ... I don't think I've got a very wide knowledge of music'
POSITIVE
NEGATIVE
MIKADO/MESSIAH & 6TH FORM CHOIR - ALTOS
so I am
EXPOSED TO BROTHER'S MUSIC (BOWIE) & SISTER'S MUSIC (SIMON&GARFUNKLE)
so I
CHURCH MUSIC
so I am
I grew to like this music
devastated/jealous/angry
so I was
GRANDMOTHER A MUSICIAN & DAD A FANTASTIC PIANIST
confident in singing & that I have a good voice
so I
because of this and all my other music they thought I was a geek!
PREFECT LEFT ME OUT OF CHOIR
so it
encouraged me to learn piano & other instruments
YR 6 SINGING SOLO AS MELCHIOR
so
ALWAYS MUSIC IN THE HOUSE
so it
I DIDN'T KNOW TOP 20 SO HAD TO MAKE AN EFFORT TO 'LEARN' IT.
love community
so I
so I
QCA a problem
but
I DON'T THINK I HAVE A WIDE KNOWLEDGE OF MUSIC
REMEMBER SINGING IN THE CAR 'SUMMER HOLIDAY'
IN TOP RECORDER GROUP
IN TOP RECORDER GROUP
so I find
appraising not very good at levels
so I
SECONDARY ORCHESTRA – ASSEMBLY ETC.
SECONDARY ORCHESTRA – ASSEMBLY ETC.
but
NO MEMORY OF NURSERY RHYMES BUT MUST HAVE DONE THEM
teaching composing with melody a problem

Appendix 2

Positive acquaintance and association experiences

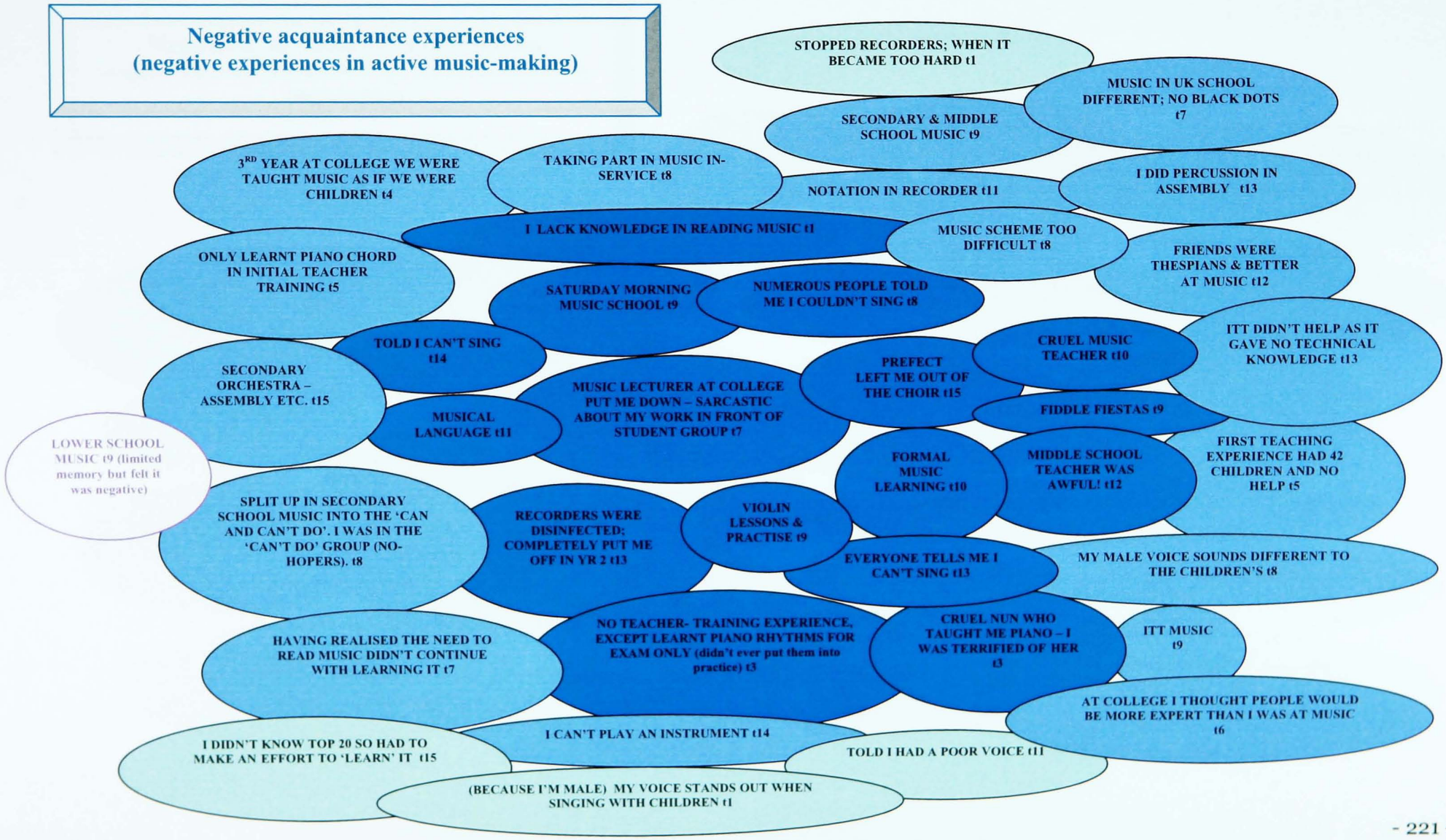
Negative acquaintance and association experiences

Positive, acquaintance experiences (positive experiences in active music-making)



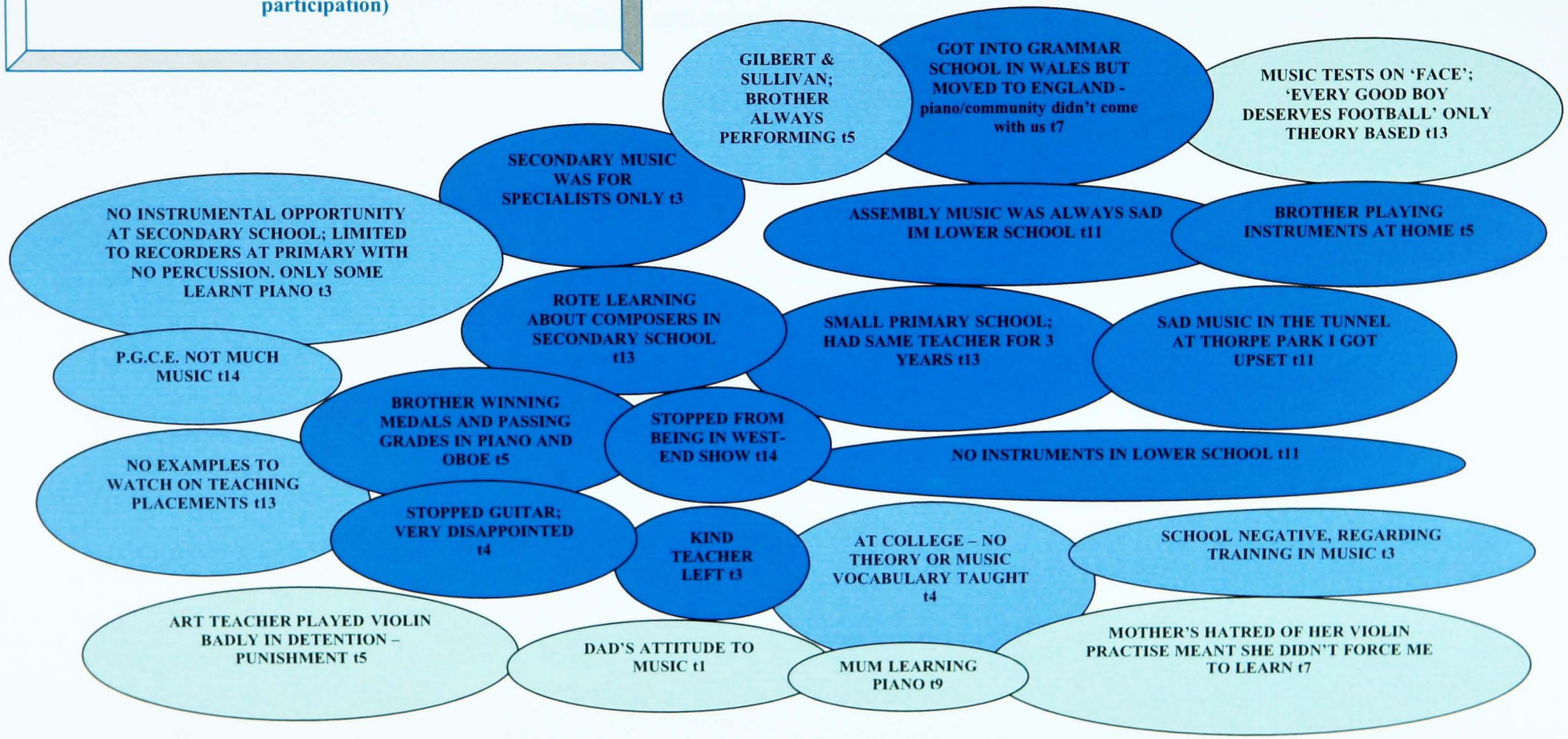
Positive, association experiences

(positive experiences of music which did not involve active in music-making)


Negative acquaintance experiences
(negative experiences in active music-making)
STOPPED RECORDERS; WHEN IT BECAME TOO HARD t1
MUSIC IN UK SCHOOL DIFFERENT; NO BLACK DOTS t7
SECONDARY & MIDDLE SCHOOL MUSIC t9
3RD YEAR AT COLLEGE WE WERE TAUGHT MUSIC AS IF WE WERE CHILDREN t4
TAKING PART IN MUSIC IN-SERVICE t8
NOTATION IN RECORDER t11
I DID PERCUSSION IN ASSEMBLY t13
I LACK KNOWLEDGE IN READING MUSIC t1
MUSIC SCHEME TOO DIFFICULT t8
ONLY LEARNT PIANO CHORD IN INITIAL TEACHER TRAINING t5
FRIENDS WERE THESPIANS & BETTER AT MUSIC t12
SATURDAY MORNING MUSIC SCHOOL t9
NUMEROUS PEOPLE TOLD ME I COULDN'T SING t8
ITT DIDN'T HELP AS IT GAVE NO TECHNICAL KNOWLEDGE t13
TOLD I CAN'T SING t14
CRUEL MUSIC TEACHER t10
SECONDARY ORCHESTRA – ASSEMBLY ETC. t15
PREFECT LEFT ME OUT OF THE CHOIR t15
MUSICAL LANGUAGE t11
MUSIC LECTURER AT COLLEGE PUT ME DOWN – SARCASTIC ABOUT MY WORK IN FRONT OF STUDENT GROUP t7
FIDDLE FIESTAS t9
LOWER SCHOOL MUSIC t9 (limited memory but felt it was negative)
FORMAL MUSIC LEARNING t10
MIDDLE SCHOOL TEACHER WAS AWFUL! t12
FIRST TEACHING EXPERIENCE HAD 42 CHILDREN AND NO HELP t5
SPLIT UP IN SECONDARY SCHOOL MUSIC INTO THE 'CAN AND CAN'T DO'. I WAS IN THE 'CAN'T DO' GROUP (NO-HOPERS). t8
RECORDERS WERE DISINFECTED; COMPLETELY PUT ME OFF IN YR 2 t13
VIOLIN LESSONS & PRACTISE t9
EVERYONE TELLS ME I CAN'T SING t13
MY MALE VOICE SOUNDS DIFFERENT TO THE CHILDREN'S t8
HAVING REALISED THE NEED TO READ MUSIC DIDN'T CONTINUE WITH LEARNING IT t7
NO TEACHER- TRAINING EXPERIENCE, EXCEPT LEARNT PIANO RHYTHMS FOR EXAM ONLY (didn't ever put them into practice) t3
CRUEL NUN WHO TAUGHT ME PIANO – I WAS TERRIFIED OF HER t3
ITT MUSIC t9
AT COLLEGE I THOUGHT PEOPLE WOULD BE MORE EXPERT THAN I WAS AT MUSIC t6
I CAN'T PLAY AN INSTRUMENT t14
I DIDN'T KNOW TOP 20 SO HAD TO MAKE AN EFFORT TO 'LEARN' IT t15
TOLD I HAD A POOR VOICE t11
(BECAUSE I'M MALE) MY VOICE STANDS OUT WHEN SINGING WITH CHILDREN t1

Negative, association experiences

(negative experiences of music which did not involve active participation)



Appendix 3

Positive and negative outcomes

POSITIVE OUTCOMES

confident in singing & that I have a good voice t15

enjoy music t3

that has really helped me develop t1

musical progress is on-going into the future t9

loved singing solos t5

all this INFORMAL MUSIC meant I was engaging with music in a positive way t9

enjoy teaching line-dancing with some support t3

sing to my children now

had classical tunes in my head t6

I enjoy listening to music

found enjoyable t13

taught myself recorder t6

I have a relatively good sense of rhythm t11

confident singing as a child

encouraged me to learn piano & other instruments t15

I enjoy listening to music t6

I love singing at home and to the children t11

confident now singing with the children t12

emotions & good feelings t10

became a Christian and taught in Sunday school t14

theatre t9

messed around on the piano t13

I enjoy singing t6

(helped) me to transfer my enthusiasm & enjoy interaction with the children in my class t10

a strong tie with music t14

helped my confidence as I was very quiet t14

changed me; without it I probably wouldn't be teaching now t4

I'm confident singing with the children t3

there are sad songs to which I now cry (have an emotional response) t4

I won a karaoke competition in Germany t4

happiness working in a group t10

love community music t15

a huge influence t14

boosted my confidence t3

thought I must have some sort of talent t7

I grew to like this music t15

appreciate listening to music

I love singing with the children t5

musically confident at secondary school t6

more aware of how kindness helps newcomers and gives you confidence. t3

I enjoy Morris-dancing t7

loved singing solos t5

community & personal self-esteem and gave me musical confidence t10

I sing all the time t3

love singing t7

I enjoy karaoke t4

became involved with Gospel music t14

I love singing t4

love class assemblies; helping children to perform t12

I was quite happy to make mistakes; it helped a huge amount having musical knowledge and I notice more in the music I listen to t1

musical confidence and understanding t9

singing songs with my sister t4

enjoy music t7

enjoy music t5

tried to learn words from taped music t13

I enjoy singing with the children t6

NEGATIVE OUTCOMES

classical music upsets me t11

because of this and all my other music they thought I was a geek! t15

confirmed my musical insecurity which developed in the move from (name) t7

almost became a barrier to me moving on musically t7

I hate singing in front of the children t8

I avoid music courses t7

I'm not always sure if I'm in tune t1

needed to fit in with new peer group and attitude to music was different t7

I lacked musical confidence at college t6

I have no confidence in reading music t14

I lack confidence in teaching music t7

appraising not very good at levels t15

I'm more than happy not to look at the music scheme t8

it made me feel uncomfortable at first t1

I know I sing off the note t13

oppression t10

I can't perform because I lack confidence t12

I lack confidence t1

teaching composing with melody a problem t15

I now sing at home privately! t12

made me think that instruments are 'real music' t11

devastated/jealous/angry t15

reinforced my lack of confidence t13

I'm not 100% happy teaching music (pitch a problem) t14

worry about what I'm teaching t4 (1P)

I thought, 'Oh I hope they don't ask me' t6

playing 'cello to dad would be a huge thing t1

QCA a problem t15

missed opportunity to play viola t7

I couldn't compete musically so really gave up t5

very self-critical as I had realised my own lack of knowledge. t4

It now bothers me when people sing t8 (1A)

I feel that I can't teach music 'properly' t7

When I was about 18 I just gave it up as I knew I couldn't do it t8

I knew I couldn't do anything else t13

put me off playing t5

didn't learn anything t7

worried about progression when teaching music t5

the FORMAL music was negative and highlighted the mistakes t9

I can't read music as I never learnt to t12

feel I couldn't do music anymore as I had realised there was a right and a wrong way t4

didn't achieve much musical understanding t13

reinforced my inability t8

I have little confidence in teaching music t12

frustrated and I turned my back on the whole thing t14

lacked knowledge for teaching t3

no way I wanted to be anywhere near a piano as I couldn't read music t3

accepted that it was a fact t8

I wouldn't audition for a part t12

gave up piano t3

see it as negative t11

I don't think I have a wide knowledge of music t15

hit my confidence t1

a poor experience t9

my lack of musical knowledge t5

I sing in car when no one's there. t13

being put on the spot to perform is a worry t6

I'm concerned I'm not teaching it properly now t11

hindered my musical confidence and understanding t9

I don't sing, not even with the radio t8

won't sing in front of adults t11

fear of failure/risk of being wrong/need to please t9

Appendix 4

Settings experiences

Educational Settings (of positive, acquaintance experiences)

Informal Settings (of positive, acquaintance experiences)

TABLE-TOP CONCERTS; LISTENING TO CLASSICAL MUSIC; LEO SAYER; MOLLY MALONE t3

STARTED LINE-DANCING t3

MADE TAPE WITH FRIENDS t12

SINGING TO CELEBRATE IN GHANA t14

WELSH CLUB – MUSIC COMPETITIONS t7

SINGING SONGS FROM THE MUSICALS – FREE CHOICE t9

CHAPEL SINGING TWICE A WEEK. BEGAN TO LEARN TONIC SOLFA & REALISED THE NEED TO READ MUSIC t7

PLAYING THE POTS & PANS t12

UNCLE PLAYED PIANO & LEAD US IN SONGS t7

LOVED SINGING IN ASSEMBLIES t5

GILBERT & SULLIVAN t10

PIANO LESSONS & FREE COMPOSITION t9

PERFORMING BALLET CONCERTS WITH FRIENDS t5

COLLEGE FRIEND VERY HELPFUL WITH PIANO LESSONS FOR EXAM t3

CHURCH MUSIC t15

REMEMBER SINGING IN THE CAR 'SUMMER HOLIDAY' t15

SINGING & WORKING IN GHANA t14

SINGING WITH FRIENDS & GUITAR t6

YR 6 SINGING SOLO AS MELCHIOR t15

HAD A TOY DRUM AT CHRISTMAS t13

CHRISTMAS CONCERTS AT SCHOOL & SINGING CAROLS t6

FAMILY GROUPS, SINGING & HARMONISING t7

ENJOYED SINGING WITH OTHERS t14

SINGING & PLAYING MUSIC IN THE GARAGE t3

GOOD AT SUNDAY SCHOOL HYMN – SINGING t5

PLAYED PAT-A-CAKE t11

NURSERY RHYMES WITH MUM t5

DRESSING UP & SINGING t12

BANGING INSTRUMENTS AT HOME t11

FAMILIES SINGING & DANCING TOGETHER AT WEDDINGS ETC t3

STRUMMING GUITAR t11

MOVING TO MUSIC t9

SUMMER FETE IN TOWN – PLAYED TAMBOURINE ON SCHOOL FLOAT t1

LOVED DANCING IN EISTEDDFODS t7

COLLEGE GROUPS & GUITAR LESSONS AGED 18+ t10

SINGING HYMNS IN CHURCH – t6

MUSIC FESTIVALS t10

ORANGES & LEMONS t13

Educational Settings (of positive, association experiences).

There are no educational settings for positive association experiences.

Informal Settings (of positive, association experiences).

DAD PLAYED NEIL DIAMOND; SUPERTRAMP; QUEEN t13

DAD'S 78s; BRASS BAND MUSIC t6

BOB MARLEY & BLACK SINGER ROLE-MODELS t14

PRAISING MY SINGING AND DANCING t4

BLACK SINGERS &'ROOTS' FILM t14

MUM & DAD SANG LULLABIES TO ME t4

THREE UNCLES PLAYED VIOLIN t10

SINGING 'O DANNY BOY' – UNCLE HAD A TRAINED VOICE t10

RADIO ALWAYS ON t11

UNI FRIENDS ENCOURAGED ME & TOLD ME I WAS GOOD t4

RADIO & RECORDS ALWAYS PLAYING t12

MUM ALWAYS SINGING t12

NANA'S IRISH SONGS t9

I LOVED MUSIC AT HOME WHEN YOUNG t11

EXPOSED TO BROTHER'S MUSIC (BOWIE) & SISTER'S MUSIC (SIMON & GARFUNKLE) t15

GRANDFATHER IN A BAND & MUM'S DAD PLAYING HARMONICA & PIANO t3

LISTENING TO MUSIC t12

FATHER LIKED LISTENING TO CLASSICAL MUSIC t6

MINISTER SAID MY MUSIC DIDN'T DRAW YOU TO GOD t14

MUM SINGING t3

WATCHED FRIENDS IN A BAND t13

ADMIRED POP GROUP WITH PEERS t12

DRUMMING IN VILLAGE – SOUNDS HAD MEANINGS t14

MUM'S SONG BOOK – SANG SONGS FROM 20s &30s & CHAPEL SONGS t6

LOUD MUSIC AS A TEENAGER t14

MUSIC AT HOME AS A CHILD – BONEY M t12

GRANDMOTHER PLAYED VIOLIN & ACCORDIAN t10

FAMILY FAVOURITES; LISTEN WITH MOTHER; UNCLE MAC AND RADIO AT HOME t5

REGGAE & RASTAFARIAN INDIAN FRIENDS t14

SISTER PLAYED PIANO t13

GRANDMOTHER A MUSICIAN & DAD A FANTASTIC PIANIST t15

CHOSEN TO SING SOLO IN WALES t7

MUM ENCOURAGED ME t4

DAD SINGING AT HOME AND AT MY WEDDING t3

SOMEONE MUST HAVE PLAYED RECORDER; MAYBE MY BROTHER? t6

DANCING CLASSES TO BUILD CONFIDENCE t4

DAD ON METAL SPOONS t11

ALWAYS MUSIC IN THE HOUSE t15

FATHER SINGING CONSTANTLY t7

LISTENING TO TAMMY WYNETTE t11

Mum's Elvis LPs t4

MUM PLAYING GHANAIN MUSIC IN UK & SINGING t14

RICHARD SCARRY'S NURSERY RYHMES t13

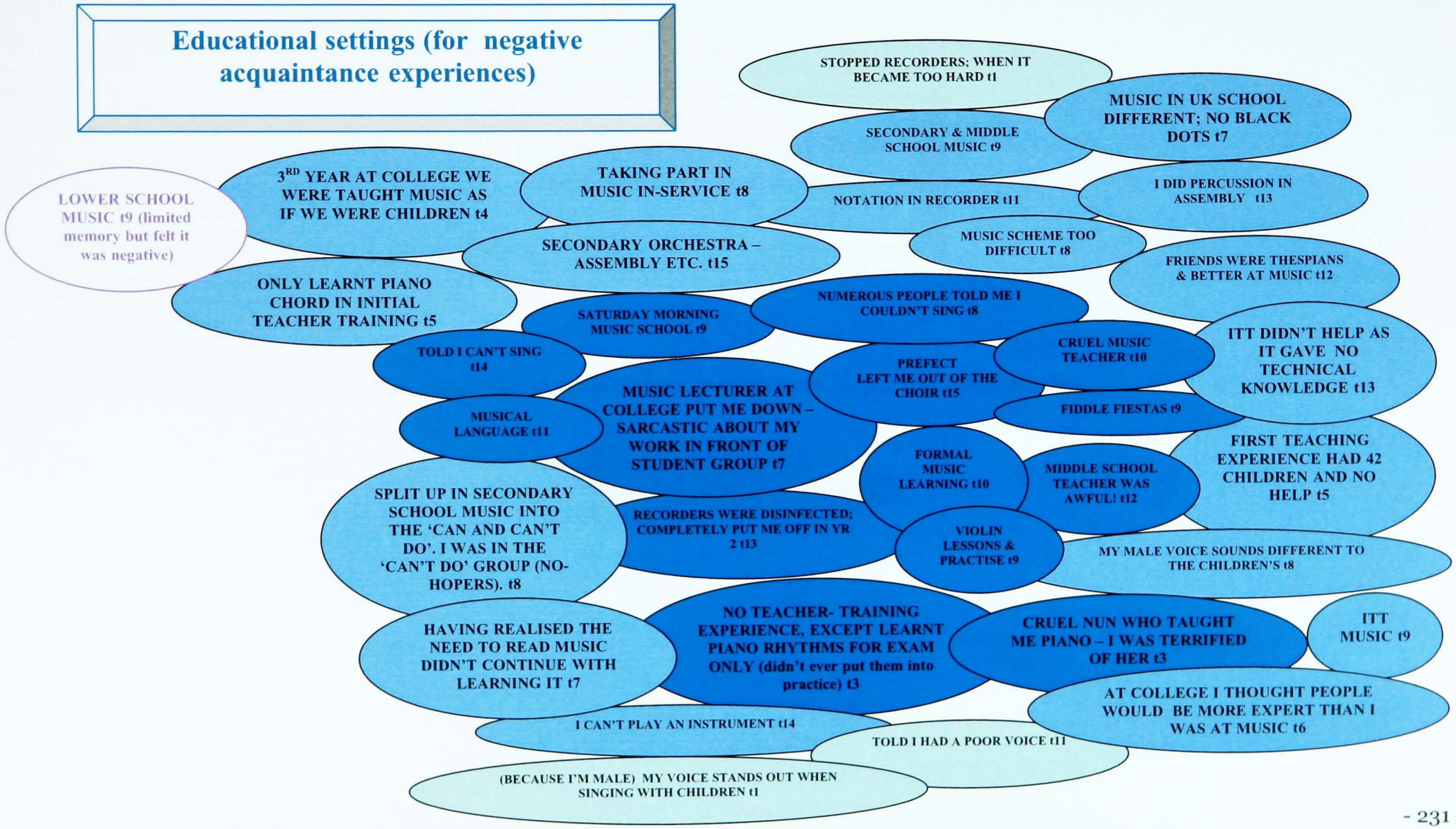
REGGAE RECORD COLLECTION t14

I ENJOYED BUYING MUSIC AND LISTENING TO IT ON RADIO t13

MUM ON GUITAR t9

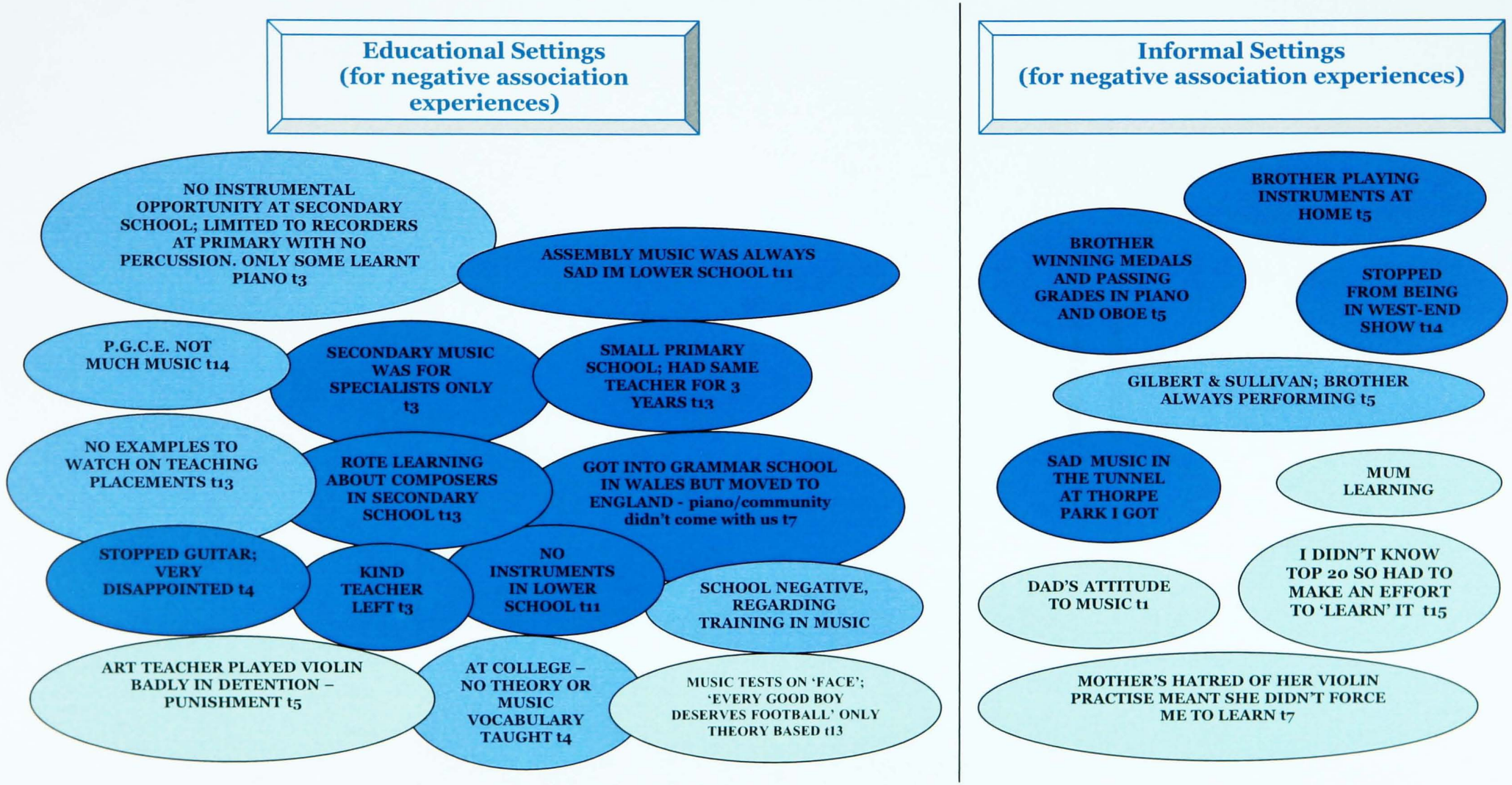
VAGUE MEMORY OF 'YOU ARE MY SUNSHINE' t1

LOVER'S ROCK – SOFT REGGAE t14


Educational settings (for negative acquaintance experiences)
LOWER SCHOOL MUSIC t9 (limited memory but felt it was negative)
3RD YEAR AT COLLEGE WE WERE TAUGHT MUSIC AS IF WE WERE CHILDREN t4
TAKING PART IN MUSIC IN-SERVICE t8
SECONDARY ORCHESTRA – ASSEMBLY ETC. t15
ONLY LEARNT PIANO CHORD IN INITIAL TEACHER TRAINING t5
SATURDAY MORNING MUSIC SCHOOL t9
TOLD I CAN'T SING t14
MUSICAL LANGUAGE t11
MUSIC LECTURER AT COLLEGE PUT ME DOWN – SARCASTIC ABOUT MY WORK IN FRONT OF STUDENT GROUP t7
SPLIT UP IN SECONDARY SCHOOL MUSIC INTO THE 'CAN AND CAN'T DO'. I WAS IN THE 'CAN'T DO' GROUP (NO-HOPERS). t8
HAVING REALISED THE NEED TO READ MUSIC DIDN'T CONTINUE WITH LEARNING IT t7
RECORDERS WERE DISINFECTED; COMPLETELY PUT ME OFF IN YR 2 t13
NO TEACHER- TRAINING EXPERIENCE, EXCEPT LEARNT PIANO RHYTHMS FOR EXAM ONLY (didn't ever put them into practice) t3
I CAN'T PLAY AN INSTRUMENT t14
(BECAUSE I'M MALE) MY VOICE STANDS OUT WHEN SINGING WITH CHILDREN t1
TOLD I HAD A POOR VOICE t11
STOPPED RECORDERS; WHEN IT BECAME TOO HARD t1
SECONDARY & MIDDLE SCHOOL MUSIC t9
MUSIC IN UK SCHOOL DIFFERENT; NO BLACK DOTS t7
NOTATION IN RECORDER t11
I DID PERCUSSION IN ASSEMBLY t13
MUSIC SCHEME TOO DIFFICULT t8
FRIENDS WERE THESPIANS & BETTER AT MUSIC t12
NUMEROUS PEOPLE TOLD ME I COULDN'T SING t8
CRUEL MUSIC TEACHER t10
PREFECT LEFT ME OUT OF THE CHOIR t15
FIDDLE FIESTAS t9
ITT DIDN'T HELP AS IT GAVE NO TECHNICAL KNOWLEDGE t13
FORMAL MUSIC LEARNING t10
MIDDLE SCHOOL TEACHER WAS AWFUL! t12
FIRST TEACHING EXPERIENCE HAD 42 CHILDREN AND NO HELP t5
VIOLIN LESSONS & PRACTISE t9
MY MALE VOICE SOUNDS DIFFERENT TO THE CHILDREN'S t8
CRUEL NUN WHO TAUGHT ME PIANO – I WAS TERRIFIED OF HER t3
ITT MUSIC t9
AT COLLEGE I THOUGHT PEOPLE WOULD BE MORE EXPERT THAN I WAS AT MUSIC t6

Informal settings (for negative acquaintance experience)

Only one negative acquaintance experiences in an informal setting.


Educational Settings
(for negative association experiences)
NO INSTRUMENTAL OPPORTUNITY AT SECONDARY SCHOOL; LIMITED TO RECORDERS AT PRIMARY WITH NO PERCUSSION. ONLY SOME LEARNT PIANO t3
ASSEMBLY MUSIC WAS ALWAYS SAD IM LOWER SCHOOL t11
P.G.C.E. NOT MUCH MUSIC t14
SECONDARY MUSIC WAS FOR SPECIALISTS ONLY t3
SMALL PRIMARY SCHOOL; HAD SAME TEACHER FOR 3 YEARS t13
NO EXAMPLES TO WATCH ON TEACHING PLACEMENTS t13
ROTE LEARNING ABOUT COMPOSERS IN SECONDARY SCHOOL t13
GOT INTO GRAMMAR SCHOOL IN WALES BUT MOVED TO ENGLAND - piano/community didn't come with us t7
STOPPED GUITAR; VERY DISAPPOINTED t4
KIND TEACHER LEFT t3
NO INSTRUMENTS IN LOWER SCHOOL t11
SCHOOL NEGATIVE, REGARDING TRAINING IN MUSIC
ART TEACHER PLAYED VIOLIN BADLY IN DETENTION – PUNISHMENT t5
AT COLLEGE – NO THEORY OR MUSIC VOCABULARY TAUGHT t4
MUSIC TESTS ON 'FACE'; 'EVERY GOOD BOY DESERVES FOOTBALL' ONLY THEORY BASED t13
Informal Settings
(for negative association experiences)
BROTHER PLAYING INSTRUMENTS AT HOME t5
BROTHER WINNING MEDALS AND PASSING GRADES IN PIANO AND OBOE t5
STOPPED FROM BEING IN WEST-END SHOW t14
GILBERT & SULLIVAN; BROTHER ALWAYS PERFORMING t5
SAD MUSIC IN THE TUNNEL AT THORPE PARK I GOT
MUM LEARNING
I DIDN'T KNOW TOP 20 SO HAD TO MAKE AN EFFORT TO 'LEARN' IT t15
DAD'S ATTITUDE TO MUSIC t1
MOTHER'S HATRED OF HER VIOLIN PRACTISE MEANT SHE DIDN'T FORCE ME TO LEARN t7

Appendix 5

Sample of consent form

Economic and Social Data Service

Interview consent and data processing statement

If you consent to being interviewed and to any data gathered being processed as outlined below, please print and sign your name, and date the form, in the spaces provided.

This project (Doctoral Research) is being conducted by an individual, private research student at the (Open University) by the name of: Petrina Stevens
Sherington, Bucks. MK16 9PD. Tel: 07855 484503. E-mail: pgsmail@tiscali.co.uk

All data will be treated as personal under the 1998 Data Protection Act, and will be stored securely.

Interviews will be recorded by the researcher and transcribed by the researcher, who has signed a confidentiality agreement with them.

A copy of your interview transcript will be provided, free of charge.

Data collected may be processed manually and with the aid of computer software.

I may quote your words directly, in reports and publications arising from this research, but at no time will you or your school be identified.

Please print your name: _____

Signature: _____

Date: _____

Appendix 6

Music support repot

The time I spent with the three of the participants giving music support is of interest as a starting point for future active research. The teachers who requested music support were T02, T03 and T06. They were all working with a commercial scheme supplied by the school, but none of them felt they could really access it. I found the commercial scheme implicity followed the QCA scheme, rather than the National Curriculum. Each detail of the National Curriculum is singled out in the QCA schemes and taught separately, using musical language which was mostly unfamiliar to the teachers. One of the requirements for QTS is that trainees should, 'adapt their language to suit the learners they teach' (TDA, 2007). Unfortunately it could be argued that many music schemes, whose very market is generalist teachers (the learners in this case), have failed to do just that.

All three teachers had the confidence to sing and were happy to teach music within their capabilities. Ignoring the QCA specifics in the commercial scheme and going back to the simple requirements of the National Curriculum, enabled the teachers to cover most of the requirements, and for the first time, to enjoy their music teaching. At the end of the first term, the teachers reported that they looked forward to teaching music, and the children (all from Year 2) also eagerly anticipated their music lessons.

The Christmas term was spent solely working on their new songs for the Christmas show, of which only two were specifically related to Christmas, so out of the eight songs, five were taught in the first half of term, together with suggested simple instrumentation and other ideas the teachers brought to the work. Working with their own ideas and learning the songs with the supplied CD, meant they were confident to teach them. I helped to undo some of the mysteries of the musical score by highlighting some specific teaching points relating to phrasing and dynamics they admitted they had not understood. This slight direction helped them to look for similar teaching points in the new songs. As a

consequence the standard of the singing and the whole play was far above anything they had achieved before, simply because they were able to teach singing technique, rather than just teach the songs. The teachers acknowledged that usually in this term they would try to cover the commercial scheme *and* a Christmas show as well. They had never considered the concert as being part of the curriculum. In fact we covered all that was required from the National Curriculum, but the main interest was that the teachers had thought this may not be valid as it had not appeared in the scheme.

The spring term meant they could concentrate on the use of simple instruments and discover how sound can be altered. They composed sound phrases and effects to stories (producing a simple structure) with instruments and voice sounds and improvised with different ways of accompanying a story. They chose their instruments and sounds by deciding first on the type of sound they wanted for that part of the story (timbre). Symbols were invented for the sound they were to play during the story and the children drew their own symbols above the words during which they were to play their instruments. Recording the sounds for appraisal by the children and then re-recording with suggested improvement also covered all the appraisal and reviewing. The children then performed their perfected piece at the end of term for the school. They also learnt a few new songs that term, but this was done in their year group assembly, leaving time for the instrumental work in the lessons.

The summer term enabled the teachers to bring in their favourite music to play to the children so they could enjoy it together. The children were also encouraged to bring in their favourite music and that was enjoyed and discussed. They talked about the loud and soft (dynamics) pieces in the music and the different speeds (tempo). The big orchestral pieces could demonstrate how the sounds were layered (texture) and some of the pieces had

repetition that could be easily identified as structure. They could clap the pulse to some and move to others. African drumming was performed for them by a parent who had the skills and this also encourage movement and clapping the pulse and separating the rhythm. The teachers also learnt the difference between pulse and rhythm easily this way and so felt they could teach it in the future.

Over the three terms the teachers grew to use the musical language for the elements of music more and more, with the children soaking them up more quickly of course. Using new words is not as difficult for the children if they are taught the correct terminology from the start. The input from me was very little, as all the teachers needed were the simple ideas and someone to tell them that it was alright to teach what they knew rather than what they did not (i.e. the commercial scheme). I could also show them how they had covered the whole of the requirements for their children which gave them immense satisfaction. Their new enthusiasm was the main success as they felt a weight had been lifted from their shoulders. I am not suggesting that every school would want to do this, just as not every school uses commercial music schemes at the moment, but there should be a freedom to choose, and support to help them realise their choice.

I acknowledge that this was only one group of teachers in one school, in one year group; but we have made a start in what could be a change in the approach to primary music. Future research needs to work with generalist primary teachers to enable them to teach music, using their experiential knowledge with enjoyment and enthusiasm. If we fail to take action this starvation of positive musical experiences will continually produce under-confident generalist teachers of music.

A change could result in more teachers teaching music and more children experiencing the enthusiasm for music now offered by this small group of generalist teachers. We could find a surge of interest in teaching primary music if more schools are trialled I this way, as I am sure there are many generalist teachers who would love to have the freedom to use their own enjoyment of music to pass on to the children. The implications of this could be a blow to the lucrative commercial music education market, as wider research may show that non-specialist KS1 & 2 teachers are more empowered without them. In turn this may give children positive musical experiences and identities, through greater enjoyment from music lessons, thus producing more confident future generalist teachers of primary music.

Appendix 7

My own musical life-history

My own musical life history.

My earliest memories are of my mother singing me to sleep at night. Being the youngest (by a long way) of four children, I can remember the trauma of being upstairs in bed when everyone else seemed to be enjoying themselves downstairs. In the vain hope it would send me to sleep my mother sang to me every night, 'Go to sleep my baby, close your pretty eyes, look up to the bright starts, a shining in the dark and cloudless skies'. I never worked out how I could look at the stars with my eyes closed, but the tune was lovely and the voice sweet and gentle. I can still pitch the song in my head when I recall it.

My mother and I regularly played rhythm games, and I danced while she played the piano, or sang the words to whatever she played. I remember 'The Doll Dance' by Nancy Horatio Brown as being her favourite piece. That name has just come from somewhere in writing this; I can see it on the music, so it must be deeply embedded in my memory. I appreciate now what a good pianist she was, although I just accepted it at the time as 'normal'.

Some of my favourite times were in the car with my mother's mother. She would sing the old-time music hall songs, as we drove her down to Sussex, back to her little bungalow by the sea. I knew every word to all the songs and we sang the harmonies too. The journey must have taken a long time in her old Ford Popular on the slow roads of the time, but I can only remember singing, the whole way I think.

I used to play the piano freely from very young and loved seeing how many notes I could play with one hand. I would then try to use those notes which sounded good together and play them in rhythms. Then I would improvise using the whole keyboard and making as much sound a possible. The lady next door thought I was some sort of child-genius as she

only heard muffled sounds, but I don't think my playing made any musical 'sense'. It wasn't until I began piano lessons at about six, that I realised there was a format to music. I had to learn one hand at a time and follow the single notes on the sheet of music. The sound was nothing like the sound I enjoyed making, and I felt I had gone backwards in my playing. If this was how you played the piano I was not interested. My enthusiasm very quickly waned as I struggled with the 'right' way of playing the piano. I should have got much further than I did, but I hated practising so much and felt restricted. I struggled through to Grade 3 and left when I was fifteen. I had to take it up again when I was about nineteen and in three months took and passed Grade 5, but only scraped though. I wanted another qualification to get into college and they accepted it as an O-level; I certainly didn't take it for pleasure. I would never get through a piece of music without an error. My ear was so much better than my sight-reading, so it was quicker guessing from the sound than working out the notes from the music. As a consequence I did not learn how to read music very well.

I went to dancing classes from the age of three, desperate to learn; I just loved the music. I liked lively music and the big numbers. I learnt tap which I loved and the character or modern dance to which I was more suited. Apart from dance this particular school gave all round stage training, so singing was very much part of the shows we did each year at a local theatre. I learnt what must have been hundreds of songs over the thirteen years I attended, only giving up because of O-levels and thinking I was too sophisticated. I remember being praised for my singing and being given many solo parts reinforced a musical confidence. I really didn't worry about singing in front of people, but after I had left that community, the opportunity to sing grew less.

The opportunity to sing returned on my first teaching practice, when I remember singing with my first class and making the children laugh with a funny song. The fun we had by just using the three chords I taught myself on the guitar, gave me an idea as to how I could incorporate my musical experience into my teaching. It wasn't until a few years into my career whilst teaching in East London, I tried any large-scale singing with the children. It started with my own class as someone brought in a tape of 'Oliver!'; I played one of the songs to the children. Then I taught them the harmonies of 'Who Will Buy?' and after that we learnt the songs one by one, from the tape. Then the school had its first concert with the songs from 'Oliver!'. One of the peripatetic teachers played the piano for us, but otherwise we had to learn the songs just with the tape.

After that I knew I had to find a way of accompanying the children rather than rely on what were only tapes in those days. My sight-reading was still appalling, so to accompany children on the piano was impossible as I would need to spend hours learning each piece of music. I also wanted to be in front of the children to support their singing. I really thought the accompaniment need a larger sound than the usual thin line of piano music which was all I could manage. The music children heard at home was usually the loud, pop muisc of the time, so I realised there had to be something in-between to offer them substantial musical support, especially as a lot of children were not confident in their singing. Adapting the guitar chords from the music books (mostly A&C Black) to piano and using a rhythmic pulse, gave an excitement to the music and enabled the children to sing 'against' the chords. I found they *had* to develop a strong melody line, in that they had to hold the tune themselves. The result was a large sound, to which we added dynamics as their singing confidence developed.

Moving into a deputy headship in my next school, I had to fill a gap left by a music teacher and so when asked to start a recorder group, I had to learn as I went along, keeping a step ahead of the children (I had last picked up a recorder when I was about nine). We experimented not only with descant recorders, but trebles, tenors (donated by a peripatetic who was clearing out her own collection), bass (found in the local cupboard of an upper school covered in dust) and even the sopranino which I discovered in a music shop, not previously knowing of its existence. The groups became larger as they performed in assemblies, concerts etc., and as a consequence more and more children wanted to learn. As the teaching was done through playing (rather than one note at a time), there was not much suitable music for the range of instruments we had, and which offered the correct progression for the children's learning. It was then I had to write my own arrangements and it was done by trial and much error and help from the peripatetic teachers. Percussion parts were added and then string parts for the Year 4 children who had peripatetic lesson (we had violin, 'cello and double bass [mini-bass]), so the whole orchestra was made up of lower school children aged eight to nine years. All this was achieved not because I had any special musical knowledge as my theoretical knowledge was poor; and I had to pick the brains of the music service, but mostly because of my experiential knowledge. There was not much official help for the primary sector by that time it has to be said. It was all achieved through a love of music and the confidence given to me by very positive childhood musical experiences.